

Reviewed: HERCULES DJ CONSOLE MK2



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THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 107 MAY 2007 www.mobilebeat.com

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Contain Yourself

We're not necessarily referring to your enthusiasm for these four exciting new MG-Series mixer models. It's more about the unique single-knob compressors on their mono inputs, designed to keep loud from getting too loud and soft from getting lost in the mix. Combine this with MG's other performance-enhanced features and it's hard to resist a visit to your local Yamaha Live Sound dealer for closer examination.



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Attention, This Is Your Captain Speaking...

Wow, what a year! On April 1, 2006, ProDJ Publishing merged with Mobile Beat, and what a tremendous year it has been. Starting out with the amazing growth in content and increase in subscribers to the magazine, the growth in the Web presences of all parts of Mobile Beat and ProDJ, including the exclusive online content and ties between the magazine and print; and going through the Summer DJ Show last year and recently ramping up to the first Las Vegas DJ Show combining the talents of Team ProDJ and Team Mobile Beat; and most recently the launch of Mobile Beat Radio! We have tried some new things and refined some older things, and you have all seen the wonderful results. As always, we will continue to be open to your input and we will keep on growing to fill your needs.

I'm looking forward with anticipation to this coming year. What's in store? The Camp Mobile Beat summer show in June, the Florida DJ Show and DJ Cruise in November, Las Vegas 2008, plus growth in features online and possibly even additional issues of the magazine. Look for more info throughout this issue on all of the above, including an announcement about the exciting musical acts we have already lined up to perform at MBLV.08.

Stay tuned...and we'll see you in New England in June!

— Ryan Burger, Publisher

From the Web

This is the first in a continuing series of columns in Mobile Beat covering what's hot on the DJ discussion forums. Since those forums have lives of their own, we thought we'd take a look at what's going on over there from our side of the fence.

But speaking of the Mobile Beat side of the fence, we hope that most of our print readers are aware of our digital version of the magazine, www.MobileBeat.com. As part of the ongoing improvements to the entire operation, the Mobile Beat web site now has new content added on a continuous basis. We even have four columnists, including myself, with a unique view every week day. Except Friday. Any volunteers for a Friday column?

Mondays we've got the newest column, authored by myself, entitled, "So You Wanna Go Full Time?" This column offers up tips and ideas for anyone who is looking to move into the DJ business on a full-time basis but isn't sure they have enough weekend work to cover such a leap. In the column we describe ways to bolster your bottom line with performance opportunities you might not have considered and step-by-step ways to get those gigs.

While some people have tried to downplay the role music has in our relevance to a mobile DJ's clients, Steve Sharp offers none of that with his "New Music Tuesdays" column. In that column Sharp keeps a learned eye on the music industry and the songs you just might want to have in your toolbox. But, more than that, he's also got other nifty ideas and even a contest here and there?

As the Information Age enters our homes and workplaces to a greater and greater extent, the Internet has become a real factor in the DJ business. A recent study showed that most brides use the Internet more than any other resource when planning their wedding. To that end, Jim Weisz's "Web Site Wednesdays" is another terrific resource. Weisz offers tips for improving your website, reasons to even have one, and actual reviews of websites.

Finally we've got Mike Walter's "Takin' Care of Business Thursdays" where he has some great tips for anyone who has, or is considering building, a multi-op DJ business. Many of these powerful ideas can be translated to one-person companies too, making them a great resource.



We hope to see you on the Mobile Beat website for these columns plus our breaking news features that happen at the speed of the Internet. If something happens in the DJ world, that's news to us. Wait, that's not the way I meant to write that. Now, let's take a look at what's happening elsewhere in the ProDJ corner of the Internet, specifically, <http://start.prodj.com...>

Buzzing Forums

First and foremost, DJs love gear almost more than anything else. Sure, we love the limelight, the excitement of programming great sets of music, and all that, but talking about stuff is also fun! That might be why a thread by Bill at Entertainment Systems Corporation in Kilmarnock, Virginia went on for 13 pages (at last count) about a new wireless speaker system from Phonic. If you do a search on ProDJ's web discussion forums for wireless speakers, the list of threads will be surprisingly long but Bill's is still the champion. Now what wireless mics have become so reliable, it appears that technology is bleeding over into the speaker side of the equation. While one speaker manufacturer has promised wireless functionality for years, it's finally appearing in the mainstream and DJs are talking about it.

Surprisingly, there wasn't a whole lot of buzz about Imus. The famous radio personality was fired from two jobs on the air for saying some rather negative things about the female basketball players at Rutgers. While there are a few posts here and there, it hasn't developed into anything big. Yet. But he just got fired.

CONTINUED ON PAGE 61

Errata

Just in case you were wondering...In MB 106, no, Paul Kida did not change his name temporarily or let a family member sit in on his "DJ Coach" column (somehow we called him "Ken" instead of "Paul" on p. 40).

Also, on page 62 of the same issue, the Yamaha portable PA system reviewed was referred to incorrectly throughout as "PAS." The correct model designation is STAGEPAS 300. And the missing price for the system's optional rolling case is \$129.99.

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The HC 577 headset by AKG is designed to withstand the rigors of stage performance while providing superb audio quality. Insensitive to moisture and perspiration, the HC 577 performs flawlessly under the heat of stage lights. Featuring an adjustable behind-the-neck headband and dual-ear temple pieces for extreme stability, it provides excellent comfort and maneuverability. The microphone boom further offers flexibility with an adjustable length, a flexible mic boom, and choice of left or right-hand use. The HC 577 features patented dual-diaphragm technology and incorporates a CK77 omni-directional transducer. The HC 577 has undergone rigorous chemical testing to ensure resistance to an actor's makeup and creams, as well as alcohol and sweat. Additionally, the patented body design protects the dual-diaphragm transducer for maximum cable noise suppression. - www.akg.com



A New Dynasty In DJ Effects

American DJ has come out with two new compact high-performance scanners that will goose up your gig, whether you're a DJ who uses DMX or not. The **Dynasty Ray** and **Dynasty Scan DMX** are both 150W fixtures that rival much larger – and more expensive – 250W scanners in output because of their superior optics. The Dynasty Scan offers DMX compatibility for fast and accurate user control on the fly. The Dynasty Ray is a sound-active plug-and-play unit that grooves on its own to built-in programs. Because the Dynasty Ray and Dynasty Scan DMX both offer a brighter output than the typical 150-watt fixture, they can be used in situations that would normally require a 250-watter, allowing users to save on energy costs. Both models also feature a high-tech compact design and are extremely portable, making them ideal for mobile DJs on the go. - www.americandj.com



Get Onboard...FX

Loaded with 8 built-in FX and a multitude of professional features, **American Audio's new Q-FX Pro** is an amazing **4-channel mixer** will instantly increase any DJ's performance capability, as well as his/her marketability. It's also a killer value, as working DJs can rely on this one highly affordable piece of gear to perform a diverse range of powerful functions. DJs can access and manipulate 8 different FX on the Q-FX Pro, including Pitch Shift, Reverb, Flanger, Auto Filter, Manual Filter, Transform, Echo, and Auto Pan. Onboard DSP (Digital Signal Processing) technology lets you overlay the FX and produce a variety of creative sounds on the fly. X-Y parameter adjustments on each effect give you the power to dial up exactly how much effect you want in the mix, from "wet" to "dry." - www.americanaudio.us



Big Sound from Small Boxes

The new **Cerwin-Vega! Active Series** consists of two unique models, **CVA-121** and **CVA-118**, featuring Cerwin Vega's legendary driver design and bass performance, incorporated in a small compact footprint. Built-in amplifiers provide a completely integrated active system, and a functional cast-aluminum grill doubles as a heat-sink to minimize power compression and maximize driver performance. Along with XLR and 1/4-inch connectors, the CVA subwoofers have Master/Slave output connectors that allow for multiple CVA subwoofers to be daisy-chained together using a single signal. The subwoofers also feature a 35 mm pole-mount socket to accommodate a satellite speaker for full

range performance and the CVA-121 includes removable steel casters for portability. Both subwoofer enclosures are constructed of 18 mm hardwood and finished with the option of a durable Cooltex® polyurethane paint or high-grade black carpet finish. - www.cerwin-vega.com



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The Mania EFX800

Fresh from **Martin Professional** is a 150W EFX800 discharge effect light—a broad sweeping flower effect punched through a rotating glass color paddle. The light output has an amazing 170 degree spread—wider than any flower effect light in its class, which means you can cover more space with fewer fixtures. The EFX800 houses a separate gobo wheel with 12 gobos, rotating parabolic mirror dish, mechanical dimmer, separate shutter for fast strobe effect— and 12 pre-programmed macros. - www.martin.com

The VP Comes to Town

Expanding on the success of its **Venue Performance (VP) Series** powered loudspeakers, **JBL Professional** is introducing two new models to the lineup. The **VP7210/95DP** is a powered, 10-inch, two-way integrated loudspeaker system, featuring 1,750 watts of peak output power and onboard digital signal processing. Its transducers are JBL's 2260FF 10-inch diameter Differential Drive Woofer and the JBL 2452H-SL compression driver. The high-frequency driver is coupled to a JBL PT-D95HF Progressive Transition™ Waveguide for excellent 90 x 50-degree pattern control, smooth frequency response and low distortion.

Designed specifically as a high-impact stage monitor, the **VP7212MDP** is a powered, 12-inch, two-way integrated loudspeaker system. It features 1,750 watts of peak output power and onboard digital signal processing. The VP7212MDP transducers are JBL's 2262FF 12-inch diameter Differential Driver woofer and the JBL 2452H-SL compression driver. The high-frequency driver is also coupled to a JBL PT-D95HF. The speaker features a baffle that can be reversed in the field and can be configured for left or right applications. - www.jblpro.com



Many Ways to Spin

Stanton DJ has launched a number of new products to meet the needs of a variety of DJs. The **T.90 USB High-Torque Turntable** features a high-torque direct drive motor and a USB output, combining the latest digital technology with classic analog sound. With Key Lock built-in, DJs can adjust the tempo of a record without affecting pitch, while USB and S/PDIF digital outputs make the T.90 USB great for archiving vinyl. An S-shaped tone arm for superior tracking when scratching, along with two Start/Stop switches make the T.90 great for mix or battle setups. The package includes software to convert records into digital recordings or CDs, edit MP3, and WAV audio files.

The new **S.300 Tabletop CD Player w/ MP3** is available along with the complete DJ DIGIPAK. MP3 package that includes two S.300s, an SMX.211 mixer, a custom road case, and cabling. The S.300 is a professional-quality tabletop CD player with MP3 compatibility, antishock buffer memory, and more. Other features include: 10 Key Quick Search, Instant Start and Auto Cue, Digital Output, Fader Start, Selectable Pitch Control ($\pm 8\%$, 12% , 16%), and more. - www.stantondj.com



PRODIGY^{FX}

Professional Dual CD-MP3 Player / VCA Mixer with Accutrack™

prod·i·gy [prod-i-jee]

1. A person having extraordinary talent or ability: a musical prodigy.
2. Something wonderful or marvelous; a wonder.
3. B-52's revolutionary DJ workstation.

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Advancements on Horizon for DJPower



DJPower International has announced that an upgrade to version 3.93 is on its way. Highlights from the list of additions and improvements include:

- Optional Multiple Video support
- Cue and Mix videos live
- Optional MP3+G / WMA+G (Karaoke) support
- New Visualization
- New Tempo Control for Audio and Video
- Optional Live Camera support
- MPEG II and MPEG IV support

Anyone who purchases the current 3.90 version will get the update free of charge. Check out www.djpower.com for more on the range of DJPower software and hardware options.

Web Biz Made Even Easier

Version 3.75 of DJWebmin was recently released, with some major upgrades to overall functionality, revisions to current systems and added cross-referencing of data. The improvements include:

- Full WYSIWIG (What You See Is What You Get) editing on primary text and description fields within contract and administration subsystems
- Public Access privacy computer log-in
- Revised payment and automatic checking of event status in the event management subsystem
- Revision of Infomanager 2.0 data import converter
- Enhanced cross referencing customer data from notes, call logs, to-do list, calendar, and appointment entries to automatically link to customer account if clicked from within the customer account record



- Additional bracket tag fields in the Custom Forms subsystem added for packages and add-on and fields allowing you to do even more with custom forms
- Default DJWebmin forms HTML code now easily available for custom form integration including Invoice, Proposal/Quote, Event Info, Contract, and Event Comments/Survey
- Extensive backend system enhancement and refinement of existing program features.
- Video Tutorials for various Webmin functions, including:
 - ⊙ Account Set-up
 - ⊙ Adding New Events
 - ⊙ Webmin Customer Communication Methods

The developers of DJWebmin are dedicated to continual improvement of this event management solution for professional mobile disc jockeys and other entertainers, event

planners, photographers, and videographers. The latest improvements are based on suggestions and input from the hundreds of companies running the software.

For more information on DJWebmin and its interconnectivity with the DJ Intelligence product from Intelligence Inc., check out www.djwebmin.com.

Online Beat Named "Best"

Beatport, the premium electronic music download store, was chosen the "Best Dance Music Retailer" and "Best Dance Music Specialty Retailer" at the 2007 Winter Music Conference's International Dance Music Awards. Beatport beat out iTunes, DJDownload.com, Perfect Beat, Trax, Virgin, and Vony.com, respectively, in those categories. The International Dance Music Awards

Continued on page 14



Hercules Hits Mark 2

By Anthony B. Barthel

Agile controller/soundcard gets even more flexible

I've worked with Steve Sharp a number of times and I'm always impressed with his mixing skills. Part of his toolbox includes a Hercules DJ Console, which makes sense since he's the demo guy for that company. I've also had a Hercules controller but it just didn't float my boat, for whatever reason. There are a few key differences between Steve and myself, starting with the ability to masterfully mix music, but also including the fact that he uses a Windows computer with Virtual DJ software whereas I prefer a Mac with MegaSeg.

Enter 2007 and a new Hercules DJ Console—the Mark 2. Available as either a Windows-compatible or Mac-compatible model, the Mark 2 sports upgrades to some of the control surfaces as well as a general makeover. There are also more inputs to the unit as well.

The Hercules DJ Console is essentially a mixer, software control unit, and sound card all packaged in one affordable and compact package. It comes with a lid and a carrying strap

so you can carry the thing around like a notebook computer. Portability and affordability are part of the charm of this device, but some DJs have said it doesn't carry the appearance of a professional-grade DJ tool. The Mark 2 definitely addresses that issue, while adding key functionality as well.

At the recent Mobile Beat Conference I was given a Hercules unit to try out, and I did just that, starting with a full weekend's performance schedule. In a word, I was very impressed. I found the overall feel and precision of the unit to be comparable to that of a pro CD player.

Believe Your Ears

Here in the U.S. the name Hercules is associated more with one of Eddy Murphy's characters in *The Nutty Professor* than with computers, but over in Europe the company is famous for high-quality sound cards. The first thing I noticed both with this new console, as well as with its predecessor, is that the sound quality from this device is outstanding. Even my tin ear appreciates the difference in sound quality between the Hercules DJ Console, for example, and my iMic or Gigaport sound cards—it's that noticeable. You connect this device with either 1/8" stereo or RCA jacks to whatever's making it loud—your amp, powered speakers, etc. The other end goes to a USB connection on your computer.

Refreshing Mix

The uninitiated will probably be surprised at how agile the Hercules DJ Console is. As mentioned, its most obvious function is as a control surface and sound card for that DJ software in your computer. For many, just using a mouse and a keyboard to mix music doesn't cut it, so the DJ Console adds some familiar buttons to the mix so that DJs can use software as they would a dual CD player.

The DJ Console can also accommodate your traditional line-level inputs or even your turntables, via RCA inputs on the back. In other words, you could use the Hercules Console to mix the output from your dual CD player or turntables or even iPods® with the audio from your hard drive-based files. Accessing each with buttons

on the top of the unit, you can really go nuts connecting all sorts of sources for tuneage.

But wait, there's more, as the TV ads say. On the front is a 1/4" mic-level input with its own volume control. If you push the volume control button, the mic's on. Software settings also allow you to duck the music volume or just leave it as is. On the opposite side is a 1/4" stereo headphone-out with a deck assign knob.

For a little device, there's a lot going on in the DJ Console. You could theoretically dump all your gear and just show up with a notebook computer, a mic, and a Hercules console, and you're ready to rock, which is their whole vision. Add other sources and you've got even more possibilities and even greater flexibility.

Virtually Tactile

While the Hercules DJ Console comes with Traktor, from Native Instruments, I'm not a big fan of that software. One of the nice things that computer-based DJing has done is to accommodate various styles, and my personal preference is MegaSeg when playing back from

Hercules continued on page 14

Hercules DJ Console Mark 2

I/O Specs

- * 2 stereo outputs (4-channel)
- * 2 stereo inputs (4-channel)
- Line level (for CD players)
- Phono level (for turntables)
- * 1 microphone input
- * 1 headphone output for monitoring
- * Powered by the USB bus

System Requirements

- * Processor: Pentium 3 / Athlon 800 MHz or higher
- * USB 2.0 or USB 1.1 port
- * 256 MB RAM or higher
- * Windows XP

MSRP: \$399.99 (STREET PRICE LESS THAN \$300)
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is the premier awards show for the dance music industry. Over 10,000 ballots are cast to vote for the most innovative and elite artists, producers, promoters, remixers, and record labels in the industry.

"It is an incredible honor to be voted 'Best Dance Music Retailer' and 'Best Dance Music Specialty Retailer' at the prestigious Winter Music Conference's IDMA ceremony," said Beatport CEO Jonas Tempel. "As a competitor amongst some of the industry's top players, it legitimizes Beatport's success in these fields. Since our launch in 2004, Beatport has worked hard to become one of the top online electronic music retailers and now, thanks to this great honor, we're being recognized in the community as well."

For more about Beatport, go to: www.beatport.com.

Hardware Going Native

Native Instruments has launched a number of initiatives to make their Traktor software more accessible. The first is a new controller compatibility program that will make it easier for DJs to find the best possible performance controller for their Traktor-based setups. Selected digital DJ controllers are now labeled to be "Traktor Ready" or "Traktor 3 LE Included." As part of this program, Traktor 3 LE is now shipping as the standard DJ software with a wide range of digital DJ controllers from renowned manufacturers.

Hardware controllers that are labeled "Traktor Ready" are guaranteed to be fully compatible with Traktor 3, and to meet certain quality and functionality requirements. For every "Traktor Ready," a configuration file for Traktor 3 is available, allowing users to get started with their controller and Traktor with minimal setup efforts.

DJ controllers that also carry the label "Traktor 3 LE Included" go one step further. They also include a copy of Traktor 3 LE that is preconfigured for instant plug-and-play performance. Traktor 3 LE offers two decks with high-quality time-stretching, an integrated mixer, performance effects, loop and cueing functions, a powerful track database, and seamless Beatport shop integration. Traktor 3 LE is an ideal way to enter the world of digital DJing.

Current "Traktor 3 LE Included" controllers are the Behringer BCD 3000, Hercules DJ Console



MK2 Mac Edition, the Numark Total Control, and the Vestax VCI-100, among others. Traktor 3 LE is also included with the AUDIO KONTROL 1 interface as well as the forthcoming AUDIO 8 DJ interface from Native Instruments.

The "Traktor SCRATCH Certified" certification program will enable selected premium DJ mixers with integrated audio interface to fully integrate with the company's upcoming vinyl-controlled DJ system. The certification will ensure that these mixers will work in perfect harmony with Traktor SCRATCH. Owners of certified mixers will also be able to purchase a special-priced Traktor SCRATCH Upgrade Kit, which upgrades the mixer into a high-performance DJ system that is ready to be hooked up to a computer, turntables, and CD players. "Traktor SCRATCH Certified" mixers currently include the d.2Pro and d.4Pro models from Mackie, and the Zero4 and Zero8 mixers from Korg.

Go to www.native-instruments.com for further details.

Getting Crafty

Mixcraft 3, an extremely easy to use multi-track music recording software studio, has been released by Acoustica. Version 3 is a major update to the Mixcraft recording studio software. Mixcraft 3 offers a host of powerful new features, including a newly redesigned modern interface, automatic remixing with tempo detection, and support for Acid™ and Garage Band™ loops. Mixcraft 3 includes a library of dozens of Song Construction Kits and sound effects, with styles as diverse as country, blues, hip-hop, rock, metal, punk and reggae. Also included are sixteen high-quality audio effects such as EQ, compression, reverb, and delay.

Acoustica also offers DJ Twist & Burn™, a song manipulation program that lets you warp, bend and mix your music. Edit and trim the latest singles and remix them with oldies-but-goodies for weddings, raves, or whatever. In addition to automatically detecting the exact tempo and key of the song, it will also create precisely beat-synched fades from song to song. If you are into karaoke, just click the automatic vocal remover feature. More on Acoustica's products can be found at www.acoustica.com.

Look for review of these Acoustica programs in an upcoming issue of *Mobile Beat*. ■

PRODUCTREVIEW

a Mac. That doesn't mean Traktor's bad, it's just not my thing. So, I plugged the console in, installed the control panel software, made a few adjustments, and I was up and running. Easy-breezy.

While Hercules' previous device offered the same sound quality, I didn't feel that there was the precision in the control surface, but that could have also been how my software choice interfaced with this hardware. This time around, the controls responded as quickly as any dual CD player I've used. Hercules has definitely improved the feel of the buttons.

I also like the way the large jog wheels work on this device, and how their functionality is customizable by some software. With the control panel, you can also turn their function on and off. I found that they were very precise and gave me more control over my software than I previously enjoyed, especially for finding cue points or for editing loops. Some software also lets you use

This is where software-based DJing-rocks—in the sheer flexibility of your playback tool to accommodate your preferences.

them for scratching, but my momma told me scratching was best done in private.

Apparently, those Europeans like sliders for volume control and knobs for tempo, but one of the nice things is that you can re-map the keys, which I did. Again, this is where software-based DJing-rocks—in the sheer flexibility of your playback tool to accommodate your preferences. After the adjustments, the sliders worked just like the sliders on my old CD player, allowing me to adjust the tempo of the song. There are also treble, mid, and bass control knobs and pitch bend buttons for each playback side.

One of the more innovative things about this device is the large knob in the middle, which can actually act as your computer's mouse. There are also left- and right- click mouse buttons below that so your hands spend more time close to the mix, rather than fishing around for your computer mouse.

About the only thing I didn't like about this device is that it's not 19" rack mountable, but that's not what it's intended for. The intention is that a DJ can bring his or her notebook computer and the Hercules DJ Console to a performance and easily setup and plug in and be ready to go. Still, I think there would be a huge market for a 19" rack mountable version of this device. I'd certainly buy one for my compact slant rack system, especially with the precision, quality and responsiveness they've engineered into this newer model. But, even without that form factor, I can say without hesitation that love the Hercules DJ Console Mark 2. ■



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Skills, Stories & Sales

New from ProDJ Publishing



James Malinchak

ProDJ Publishing has released three new products for mobile disc jockeys and the event industry. And they are now available online and through selected full line disc jockey stores.

The Master Wedding MC: A Guide for the Professional Wedding Entertainer - Ken Day and Peter L Miller

This book is everything you need to know as a professional master of ceremonies to ensure that the reception is perfect. This book was previously available only as an e-book and overseas where Peter wrote the first edition. Ken has taken and customized it with North American traditions, and added a ton of material with the goal of expanding a DJ's knowledge in order to become much more than a DJ...to become a "Comper" or Master of Ceremonies!

Ken Day is the owner of Key Day Enterprises /Movin'Tunes in San Diego, California, and has been in the entertainment industry for over 27 years, in conjunction with a successful 20-year military career. Beginning as a disc jockey in 1978, his career has progressed steadily with each passing year. He's been performing in the capacity of radio disc jockey, club disc jockey, mobile disc jockey, television commercial actor, news anchorman, compere/master of ceremonies, special events party host, corporate events and team building coordinator, night club owner, stage lighting and sound company owner, events promoter and coordinator, as well as a night club and restaurant business and marketing consultant in the United States and many other places around the world. Ken is the current and founding president of the San Diego chapter of the American Disc Jockey Association, and a member of the San Diego Disc Jockey Association, the San Diego Wedding Specialists Association and the Association, of Bridal Consultants.

Wedding Horror Stories (and How to Avoid Them) - Anthony B. Barthel

"Tony has hit a home run with this one," publisher Ryan Burger says. "Now we have to work on the next in the series. DJs see so much fun stuff happen at weddings and now we can share it with others." The first in an annual series of books sharing experiences seen by the MCs and DJs at weddings and other events, this book is a light read that will be fun for wedding professionals and party planners!

Picture a beautiful wedding day with flowers, cake, and a lovely bride stretched out on a gurney, headed for the hospital. Or maybe a beautiful setting where hundreds of guests are standing outside the tent at the top of the hill because that tent just collapsed under the weight of pounding rain that the guests are trying to find

shelter from. Those aren't the traditional images that most people have of a wedding celebration, but this book is about those times when something didn't quite go according to plan.

After 20 years in the wedding business, Los Angeles DJ Anthony "Tony" Barthel took the most memorable stories from his career, asked a few friends for theirs, and put them all between the covers of this book. Some of the stories have hilarious consequences, but others are just plain shocking. Either way, for anyone who has ever been to a wedding or is planning one, this is essential reading. And if you're at the next wedding where alcohol, bad judgment, or fate steps in to make things go awry, you might want to share your story at the book Web site: www.MyGreatWeddingStory.com

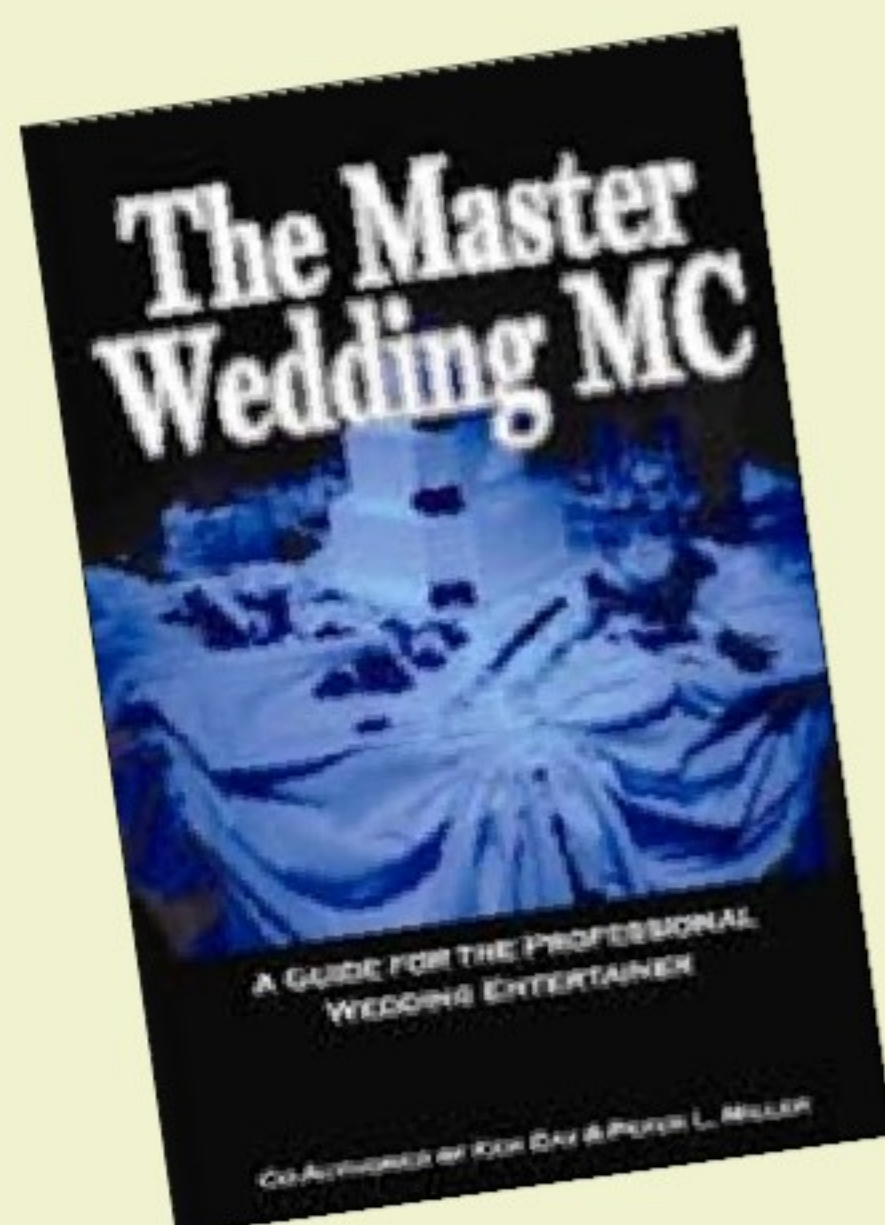
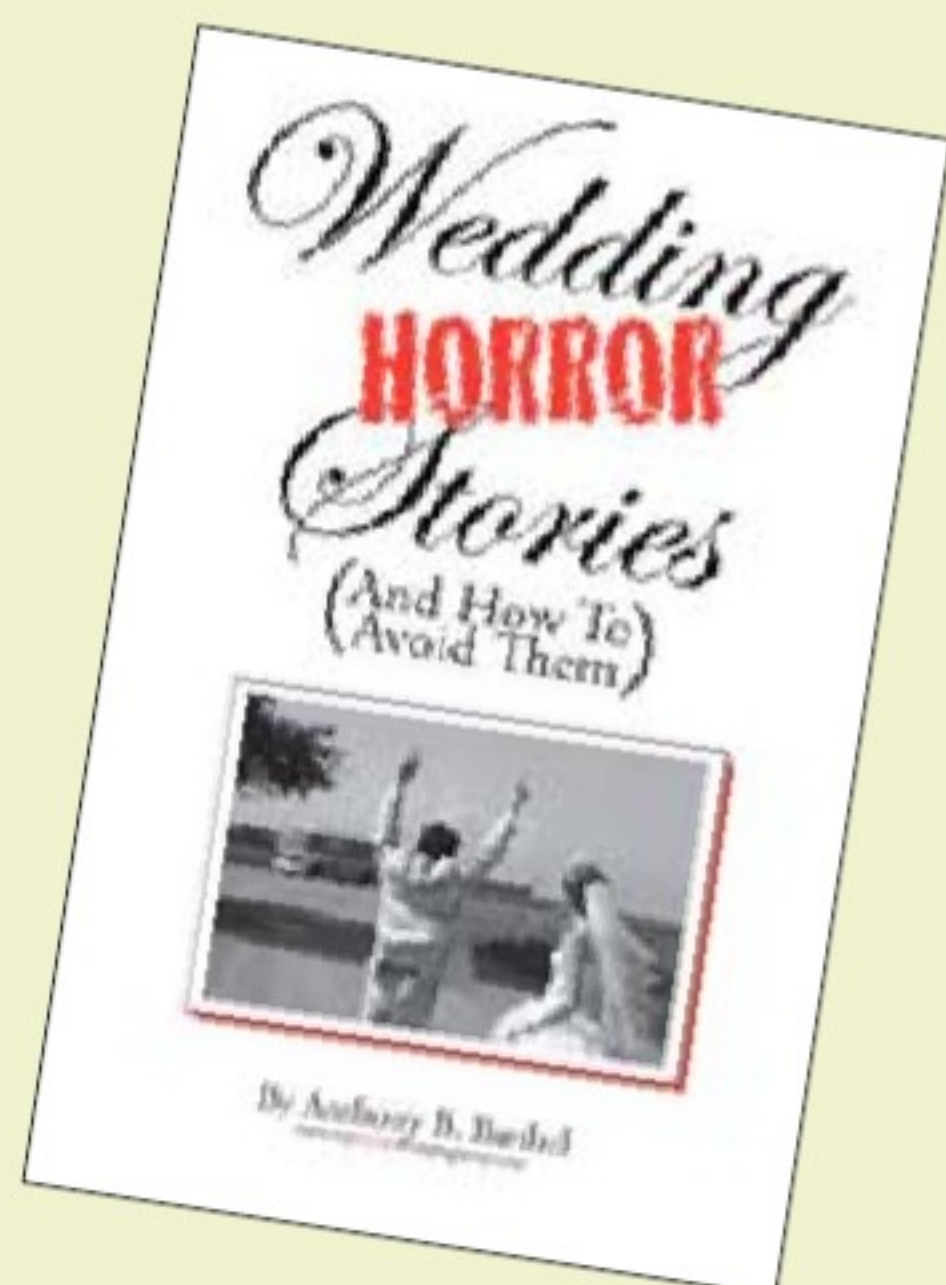
How to Get Big Money Referrals: Mobile DJ Version - James Malinchak

"I thought James Malinchak was one of the best ever," says Robert Arthur from Invisible Touch in Anaheim Hills, California. Charlie Petrach (The Party Company DJs) says, "I like the high caliber of speakers at the Mobile Beat Conference. The keynote speaker, James Malinchak, really drives me."

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James Malinchak has delivered over 2,200 motivational presentations at conferences and meetings worldwide, and was named Consummate Speaker of the Year by *Sharing Ideas* professional speakers' magazine. He has appeared in *USA Today*, the *Wall Street Journal* and hundreds of other publications. Currently, James owns three businesses, has authored eight books, and has read and researched over 1,500 books on personal and professional development. He is a contributing author to and serves as associate editor for the #1 *New York Times* best-selling book series *Chicken Soup for the Soul*. ■

Go to www.prodjpublishing.com for more info on these and many other entertainer development titles.



EVOLV



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Perfection: The Impossible Dream

By Ken Day

The only way to success is to let go of perfection and go for excellence

Before each recital, Vladimir de Pachmann would take immense pains adjusting and re-adjusting the piano bench, tinkering until the audience had become thoroughly fraught with anticipation. At last, he would scurry into the wings and return with a large book, placing it on his seat. Having tried that, he would rise, still unsatisfied, tear a single page from the book and—if the audience was lucky—finally begin to play.

To what end do we all strive for the proverbial “perfect” anything?

The PERFECT performance?

The PERFECT pay?

The PERFECT clients?

The PERFECT partner?

The PERFECT life?

We’ve heard it since childhood that “practice makes perfect,” “that was the perfect performance,” “perfect pitch,” “perfect school,” “perfect teachers,” “perfect grades,” “perfect friends,” “perfect accomplishments.”—all with the goal of boosting self esteem and self confidence. We currently do the same thing to our children; if you don’t, you soon will, thanks to the culture we live in. But perfectionism is actually the nasty, destructive little brother to such strengths as precision, accuracy, excellence or passion.

Do we honestly believe all we preach or are we all really that perfect or is this the illusion we have created that later sabotages us on many different levels? Tom Peters had it right in his book, *In Search of Excellence*. Why not *In Search of Perfectionism*? Was this because he knew too many burned-out executives who had destroyed careers and relationships through seeking perfectionism—striving for something that was and is not attainable? A study of CEOs showed that nearly 60% were still trying to please their fathers—possibly through perfect performance with each role in life they have had—only to find the results could never measure up to their own concept of their fathers expectation.

In *Why CEO’s Fail*, David Dotlich lists perfectionism, along with arrogance and volatility, as key reasons for the demise of highly successful individuals. He points out a theory that I see daily. Weakness is the “shadow” or opposing side of strength. It isn’t physical weakness; it is truly a psychological and emotional weakness that debilitates people in subtle ways they hardly notice, and yet it is almost always obvious to those around them.

Perfectionism’s Imperfect Consequences

Within the entertainment industry perfectionism is even more prevalent, due to the requirements for success that include a certain degree of arrogance, a fair amount of aloof demeanor, and the almost volatile competitive nature of performers. Throughout history, those who striven for perfection have only succeeded in making themselves and the people around them

Perfectionism is the nasty, destructive little brother to such strengths as precision, accuracy, excellence or passion.

miserable and excruciatingly demoralized. There are many examples; you need not look too far.

In the words of “recovering” perfectionists, their behavior prevented them from success in the following ways:

Squelched Creativity - They used to think there was only one way to do things: their way. Allowing seemingly “less-than-perfect” approaches has really expanded their world view and opened them up to broader creative thinking that resulted in positive outcomes.

Stifled Relationships - They never knew the effect it had on others when they had to be right. Even though they still feel right, they have developed the ability to listen and learn from the opinions of others.

Being Judgmental - Because they felt that no one could do anything as well as they could, they were always judging those around them, never quite honoring or accepting them. Daily life grew to be uncomfortable, boring, lonely, and irritating.

Prevented Fun - Lightening up on themselves as far as expectations, and doing the same for others has proven so much more fun and much less stressful.

Time Waster - Excellence is attainable. Perfectionism is not. Why did they spend so many years never feeling quite satisfied, never good enough? Now they feel accomplished and great!

Try not to become a man of success but rather to become a man of value. – Albert Einstein

Excellent Alternative

If perfectionism is the evil twin to excellence, then what’s the difference between the two? According to Healthline.com, perfectionism is: *The tendency to set unrealistically high standards for performance of oneself and others, along with the inability to accept mistakes or imperfections in matters of personal appearance, care of the home, or work.* Webster simply defines excellence as: *very high quality or standard.*

Which would you rather be? Which mode of behavior and thinking will bring you more peace, creativity and productivity? Which will enhance your relationships, your performance, your adaptability to change (yes, even last minute changes) and elevate your self acceptance?

Striving for excellence will assist you in elevating your game, your performance, and ultimately your success...or you can demand perfection and achieve nothing that is a positive for you or anyone around you.

Take note and catch yourself as you swing between excellence and perfectionism this month. Sometimes there is a very fine line. If you find yourself uttering or even thinking the word “perfect,” try converting it to “excellent” or “outstanding.” Notice the difference in results and energy level with each approach.

Once you can finally enjoy excellence and tolerate a little more “imperfection,” you will discover how enjoyable events can become. You’ll certainly realize that there are capable and competent people around you on whom you can rely on with a calming peace of mind. ■

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Righteous Party Beats

Way Beyond Sunday

Christian Music Redeems the Dance Floor

Positive, danceable party sounds can be found in today's faith-based music

By Jay Maxwell

There are three trees in my backyard. When my wife and I moved into our home thirteen years ago, the trees were so small that we were afraid that someone would not see them when mowing the yard and accidentally cut them down. Another concern we had was that our Doberman, whose favorite pastime was gnawing on bricks, would either pull up a tree or would bite into one and literally chomp the tree in half. At times, the urge would come upon me to take a running start and jump over the smallest tree, just so I could claim that I was nimble and agile enough to leap over trees — not quite the same as Superman and his tall buildings — but a challenge just the same. To fend off all these possible threats to these young saplings, we erected a small fence around each tree in hopes of facilitating its growth. As the years passed, the trees grew taller and increased in girth. Today, the early threats no longer exist and I do not have the slightest inkling to don a cape and become a superhero and attempt to vault over a tree.

- 1.....ACTIVATE.....STELLAR KART
- 2.....ALWAYS BE YOUR BABY.....NATALIE GRANT
- 3.....BE MY ESCAPE.....RELIENT K
- 4.....BEAUTIFUL NAME.....ZOE GIRL
- 5.....BEAUTIFUL ONE.....BY THE TREE
- 6.....BIG HOUSE.....AUDIO ADRENALINE
- 7.....BOUNCE.....MANAFEST
- 8.....BURN FOR YOU.....TOBYMAC
- 9.....CAN'T GO ON.....GROUP 1 CREW
- 10.....CHANGE YOUR MIND.....NIFTY
- 11.....CHOICES.....TRU LIFE
- 12.....CRY NO MORE.....CROSS MOVEMENT
- 13.....DEAD SERIOUS.....ZOE GIRL
- 14.....DEVIL IS BAD.....WS
- 15.....DIVERSE CITY.....TOBYMAC
- 16.....DO YA THANG.....4-GOD
- 17.....DON'T LOOK AT ME.....STACIE ORRICO
- 18.....DREAMS.....4-GOD
- 19.....EVERYBODY'S GOT A SONG TO SING.....GROUP 1 CREW
- 20.....EVERYTHING CHANGES.....KATHY TROCOLI
- 21.....FIND YOUR WINGS.....MARK HARRIS
- 22.....FLOOD.....JARS OF CLAY
- 23.....FRIENDS.....MICHAEL W. SMITH
- 24.....GET DOWN.....AUDIO ADRENALINE
- 25.....GREAT EXPECTATIONS.....STEVEN CURTIS CHAPMAN
- 26.....HANGING BY A MOMENT.....LIFEHOUSE
- 27.....HEAVEN.....MARY MARY
- 28.....HEAVEN.....SALVADOR
- 29.....HEY NOW.....TOBYMAC
- 30.....I BELIEVE.....ZOE GIRL
- 31.....I CAN ONLY IMAGINE.....MERCY ME
- 32.....IF WE ARE THE BODY.....CASTING CROWNS
- 33.....IMPOSSIBLE.....MANAFEST
- 34.....INDESCRIBABLE.....CHRIS TOMLIN
- 35.....IT'S GOING DOWN.....TRU LIFE
- 36.....JESUS FREAK.....DC TALK
- 37.....JESUS IS JUST ALRIGHT.....DC TALK
- 38.....KNOW ME.....CROSS MOVEMENT
- 39.....LET IT RISE.....BIG DADDY WEAVER
- 40.....LIFESONG.....CASTING CROWNS
- 41.....LOOKING FOR YOU.....KIRK FRANKLIN
- 42.....LOVE OF MY LIFE.....MICHAEL W. SMITH
- 43.....MADE TO LOVE.....TOBYMAC
- 44.....OOH AHH.....GRITS
- 45.....PARTY SONG.....4-GOD
- 46.....PLACE IN THIS WORLD.....MICHAEL W. SMITH
- 47.....PRAISE YOU IN THE STORM.....CASTING CROWNS
- 48.....PRESSURE.....JUMP5
- 49.....REVOLUTION.....KIRK FRANKLIN
- 50.....RIGHT HERE.....TRU LIFE
- 51.....RISE UP.....CROSS MOVEMENT
- 52.....SADIE HAWKINS DANCE.....RELIENT K
- 53.....SHINE.....NEWSBOYS
- 54.....SO GOOD.....ANTONIA NEAL
- 55.....SOMETHING BEAUTIFUL.....NEWSBOYS

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Each spring as I see how the trees have grown, I reflect on the growth in areas of my own life, including the growth of my business. The trees, like my business, must continue to grow if they want to exist and flourish in an ever-changing environment. Even after a tree is mature, it must grow new bark and new leaves or it will cease to be a living entity. Though my company is proudly celebrating its 25th anniversary this year, we continue to grow by seeking ways to enhance our services to meet our clients' needs. One new area of growth for us is to offer Christian dance music in the song list booklet we give to our clients.

Positive Demand

It has always been our mission to have available a keen ear and to earnestly listen to the desires of those we serve. Recently, many of our clients, including brides and grooms, sponsors of Girl Scout Father-Daughter dances, and several schools have requested that some Christian music be played at their event. When one first thinks about Christian music, songs such as "Amazing Grace," "Rock of Ages," or "Jesus Loves Me" might come to mind—along with some serious doubts about anyone being able to party to these tunes. These worship standards would indeed be useless for firing up a dance floor and are probably best suited for the Sunday morning service.

While many of today's praise and worship songs have embraced a modern feel so that worshipers can better express their spirituality in the sanctuary, even these songs are not going to generate a desire to move the body to the beat at an event such as a wedding reception. Initially, the few Christian songs that were requested were wedding favorites by Michael W. Smith ("Love of My Life" or "I Will Be Here for You") or Steven Curtis Chapman ("I Will Be Here"). These tunes were typically requested for the bride and groom's first dance so we included them in the Wedding category. Some artists had crossover hits, so groups such as Jars of Clay and DC Talk would be placed with modern rock songs and Jump5 or Amy Grant, normally placed side by side with secular artists in a dance/pop category. By carefully listening

56.....SPINNIN AROUND.....	JUMP5
57.....START JUMPIN.....	JUMP5
58.....START SOMETHIN.....	CROSS MOVEMENT
59.....SUNSHINE.....	KIRK FRANKLIN
60.....THROW YOUR HANDS UP.....	JUMP5
61.....TIME IS.....	DC TALK
62.....WALKING ON SUNSHINE.....	JUMP5
63.....WHEN I FLOW.....	CROSS MOVEMENT
64.....WHEREVER WE GO.....	NEWSBOYS
65.....WHO AM I.....	CASTING CROWNS
66.....WHO HE IS.....	TRU LIFE
67.....WHO I AM HATES WHO I'VE BEEN.....	RELIENT K
68.....WHO'S IN THE HOUSE.....	ZOEGIRL
69.....WHY SHOULD DEVIL HAVE ALL GOOD MUSIC.....	GEOFF MOORE
70.....YOU GET ME.....	ZOEGIRL

to our clients' increasing requests for Christian music and tracking the success of each song, we have recently added a separate category in our song list booklet that we make available to our clients. We have also continued to expand our offering of Contemporary Christian music that will actually have people up on the dance floor.

After tracking the Christian music requests of our clients and researching the popular "danceable" Christian music, we now offer a variety of genres of Christian music. This growth in our play list is meant to satisfy those whose primary interest lies in dancing to a beat normally found in hip-hop, dance, or rock. With the songs of Toby Mac, Kirk Franklin and Group 1 Crew mixed in with the usual tunes that actually have a positive (or at least a non-negative) message, you can circumvent the need to play music that advocates drug use, illicit relations, or any other inappropriate language or content. The majority of our clients indeed wish to get down and party to a solid beat and have good clean fun without the worry that something offensive will be blared from our speakers into the ears of their guests. As popular "top 40" music has continued to contain lyrics that must be edited in order to receive airplay, people are becoming more cautious when they hire a DJ to entertain at

their event. Recently, before we even played the first song at a school dance, the principal told us, "Don't play anything that you wouldn't want your grandmother to hear." That statement stuck with me and has become the litmus test for what is appropriate to play at an event.

Keep in mind that I am writing this primarily from a growth perspective for my business. That is, my business has grown by offering this additional service of a large selection of Christian music to satisfy my client's tastes. However, as a Christian myself, I also see this growth as a way to integrate my own faith with my business. Every aspect of how my company operates is based on Biblical principles, but the end product of what music is offered and played has at times been in contrast to that philosophy.

Positive, Not Preachy

Last month one of my closest DJ friends said he was ready to hang up his headphones after nearly 30 years as one of the areas best known DJs for school events because the music available for today's youth had nothing positive to offer. On the surface there was truth in his statement but, on a closer look, I told him there are alternatives to quitting the business. One alternative is to find music that blends a danceable beat with decent lyrics. The message does not necessarily have to be "preachy," but at least search for music that is encouraging a positive way of thinking and living.

This issue's music list would be an excellent way to begin to discover new music to play to enhance your business. Begin your own research in ways to grow your business in such a way that your clients will be assured that you have the expertise to play songs that will be in accordance with their desire to entertain their guests without offending anyone. Instead of feeling embarrassed when you play songs with the lyrics "bleeped out" or the content isn't what you would want to personally quote on the microphone, try to imagine people dancing to songs where the lyrics express making positive choices in life. We have done more than just imagine people dancing to uplifting music; we have witnessed it happening—after someone shouts, "Play something we can dance to!" ■

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Mike Ficher

The evolution of the mobile disc jockey into a mobile entertainer has reached dimensions that even the most sage forecasters might not have envisioned yet a decade ago!

Years past, the disc jockey's roles were fairly straightforward and clear—provide an on-site audio system and the ability to program audience-pleasing dance music. Vocal aptitude—at least in the industry's infancy in the early 1970s—was a bonus. Games were not even on the radar. Dance instruction was nonexistent. Interaction was generally limited to mingling with the guests if the host graciously accorded a meal as part of the deal. My, how times have changed!

Back to the Future: DJs as Vaudevillians?

Today, the "plain" mobile disc jockey is virtually an aberration, like an 8-track player or vinyl records prominently featured in a home. The new paradigm is the mobile entertainer, a multi-headed, multitiered beast who can switch at the call of the wild to a comic, dance instructor, games master, emcee, prop fiend, or music laureate with grace and often exceptional skill.

My, how we have returned to an old American art form—the new mobile entertainer is the vaudevillian performer of old.

With the new, improved, redefined mobile entertainer, are gigs limited to the rich buffet of wedding receptions and school dances? Not likely; as the mobile entertainer has evolved into a multifaceted performance animal via out-of-the-box thinking, the types of gigs that mobile entertainers perform might benefit from some creative reassessment.

All the World's a Stage

Back in the early 1990s, many entertainers—myself included—sought ways to create more portable, flexible equipment configurations. While technology certainly fueled the ability to pursue this angle, the primary driver originated from the increasing number of facilities offering their space for events.

Art galleries, museums, touring yachts, private residences, gardens, and more evaluated their settings and determined that their facilities might offer something unusual, something personal, something more intimate than the utilitarian function of classic halls and air-walled hotel spaces. And, the public agreed.

So, entertainers had to find ways to work without a defined stage area, to access often ill-designed and cramped performance areas, to often work with less, to reassess what mobile meant. Thus, smarter, smaller, more adaptable equipment configurations allowed entertainers to comfortably execute shows in the growing number of facilities offering their space for events.

Climbing Out of the DJ Box

Much like the venues that expanded their view of what they offered to expand their revenue stream, would you benefit by escalating your view of your services to, perhaps, tap into unusual and different events for your entertainment skills? Do you see yourself as solely a DJ or a versatile, well-rounded entertainer?

For instance, a couple of years ago, I served as systems engineer at Giants Fantasy Camp for a week in Scottsdale, Arizona. 23 setups in seven days (bull sessions, lunch time music, public address announcing at Scottsdale Stadium, meet-and-greet with the ballplayers) created a fairly intense work schedule. But the pay was respectable, the January sunshine wonderful, and the opportunity to horse around with former major-league baseball players such as Vida Blue, Darrell Evans, Tom Haller, and Johnnie LeMaster was priceless.

Other entertainers have embraced the opportunities presented by nontraditional events.

Terry Moran of Crown Entertainment, serving the greater New England area, has spun at the Adult Video News Awards in Las Vegas ("Basically, the Grammys of porn," he reports), Fantasy Fest in Key West, and during bicycle week in Laconia, New Hampshire, for the past ten years. In addition, Moran and his company spin and emcee at more than 100 trivia events at pubs around New England annually. Oh, and Crown Entertainment also performs at 20 to 35 wedding receptions each year.

Matt Bixby of Matt's Entertainment, serving the Willamette Valley area of Oregon, recently

Hush Fun

Getting There Is Half of It

Sometimes, the unusual twist is getting to the event. Several years ago, David Van Enger of Music in Motion, serving the Sacramento, California, market, was hired to provide music at a ski competition. However, the event was not at a restaurant or at the resort, but at the top of Squaw Valley on the border of California and Nevada—the site of the 1960 Winter Olympics.

"First, I had to pull in to where the base of the gondola loads, to unload all of my equipment just outside of the skier loading area. Then, I had to wait for my transportation to arrive. After loading up, I preceded about two-thirds the way up the hill and it was time get off the gondola with equipment in tow. I wasn't there yet!

"About fifteen minutes later, my next form of transportation arrived—a snowmobile with a toboggan used to take injured or dead skiers down the hill," said Van Enger.

"Fortunately, most of my equipment fit and, fortunately, I had brought my skis. My speaker poles were the only items we couldn't load on or fit.

"The Squaw Valley employee drives the snowmobile with the toboggan trailing about ten feet behind, carrying my stacked and tied-down equipment. Then, trailing another twenty feet or so was me holding on to a rope, looking like I'm water skiing, but on snow skis and tightly grasping my speaker poles!"

No More QSC Amps for Ray Mar

A powered speaker skeptic makes a big change.

For 30 years, crowds have depended on DJ Hall of Fame inductee Ray Martinez for the best in mobile entertainment. And Ray Mar has depended on his QSC amps. But now he's changed his tune.

"None of the powered speaker systems I had ever heard before matched my QSC powered component system. But as soon as I heard QSC's HPR speakers, I knew it was time to retire my old rig," says Ray. "These are truly the first powered speakers with the natural, accurate and powerful sound that I want for my clients. And since the power module is based on RMX amplifier technology, I know I'm getting the same QSC reliability I'm used to."

There's no guarantee that HPR speakers will get you into the DJ Hall of Fame, but a great sound is a fine start. With a complete line of 2-way, 3-way and subwoofer systems – not to mention the amazing new HPR122i (pictured) – there's an HPR system for you at your favorite authorized QSC pro-audio dealer, or visit us online at www.qscaudio.com to learn more.

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CROWD PLEASER

performed at a company party entitled "A Night of Games."

"We did game shows all night that ranged from *Let's Make a Deal* to *The Price Is Right* to *Family Feud*," noted Bixby. "No dancing desired, but it was a scintillating success!"

Many, like Bixby, have embraced the transformation. "When I realized that I was an entertainer and not 'just a DJ,' it was a huge personal reinvention. Now I focus so much harder on building a rapport with my guests before and during the event so that I don't think of them as strangers and there's absolutely no reason to be self-conscious or get stage fright." Bixby even recently changed his company name from "Willamette Valley DJ" to the more personable "Matt's Entertainment" to reflect his professional evolution. Bixby is actively marketing for further game show opportunities.

"When I realized that I was an entertainer and not 'just a DJ,' it was a huge personal reinvention."

—Matt Bixby

Break on Through

The bottom line is the seeing yourself as "just a disc jockey" may limit the types of events you may attract or the opportunities you might consider pursuing.

In my two decades as a mobile entertainer, I've secured work as a mobile DJ, dancer, dance instructor, dance floor "plant," MC, engineer, public address announcer, character player, engineer, commercial spokesperson, voice actor, and radio air personality. Some gigs were a bit more unusual than others, but all offered an opportunity to enhance my entertainment skills, keep my excitement level fresh, and earn money.

Wedding receptions and school dances may be the volume leaders in the mobile entertainment industry. But, as more and more professionals are learning, unusual gigs offer fun, engaging, and innovative ways to secure business and retain a fresh entertainment perspective. Certainly, the ride will be fun! ■

Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A regular presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.

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DJ Ahoy!

Gigs on party boats and other seafaring venues test your preparation skills



By Mike "Sea Dog" Ryan
Photos by Tim Crowson

After lugging all my DJ equipment, one piece at a time, down a narrow dock ramp, up an equally narrow winding staircase to the boat's second deck, with sweat dripping from my forehead, I mentioned to one of the ship's crew: "I sure wish there was an elevator on this boat!"

She answered, "Oh, there's one right over there," pointing to a small door in the corner of the room. Thank you very much!

The Unique Challenge of DJing on a Boat

DJing on party boats is exciting and I always look forward to working on them. Party boats are usually very elegant, and because most of the events are at night, it often becomes a romantic cruise on the water. And yet because of the limited space of boats, they're one of the most demanding gigs you'll ever experience.

Blondie sang "The tide is high"—well, during one of my recent load-ins it wasn't, making the ramp

from the pier to the dock very steep. I always worry about my equipment rolling away from me and into the water, knock on teak. After safely getting my gear on board, I heard a loud crash and the sound of shattering dishes. One of the catering staff was wheeling a "Queen Mary," a tall metal food container, down the same ramp and it had gotten away from him, crashing onto the dock next to the ship turning the evening's dinner into seagull soufflé.

Speaking of food, often, but not always, you will get to eat; most crews are pretty good at taking care of you. Where can you go if you're hungry? Remember, you're on the water.

When it comes to the actual performance, once you've navigated all the logistical obstacles, DJing on a boat still requires the high level of performance any client, private or corporate, might expect. One of the premier party boat companies in California, Hornblower Cruises and Events, operates 30 yachts, including the massive Inspiration (see picture), services six ports, and is a "\$30 million-dollar business." Hilary Rossi, Hornblower's assistant director of Food and Beverage in San Diego, is very serious about entertainers she hires to work their on their boats: "If a DJ thinks it's okay to plug in an iPod® and just stand there, they are very wrong. It is about being a people person, and playing what people want."

Sea Songs



The Tide Is HighBlondie
Sea of LoveHoneydrippers
Under the Sea Little Mermaid
Soundtrack
Don't Rock the Boat Hughes Corp.
Sailing Chris Cross or
Backstreet Boys
If I Had a BoatLyle Lovett or
Dave Matthews
Almost Anything by the Beach Boys
Almost Anything from Jimmy Buffet
Yo Ho Ho, A Pirate's Life for
Me..... Disney Theme Park Song
(always gets a chuckle)
Gilligan's Island Theme (another
chuckle, although a little nervous-
sounding)

Nautical Terms You Should Know

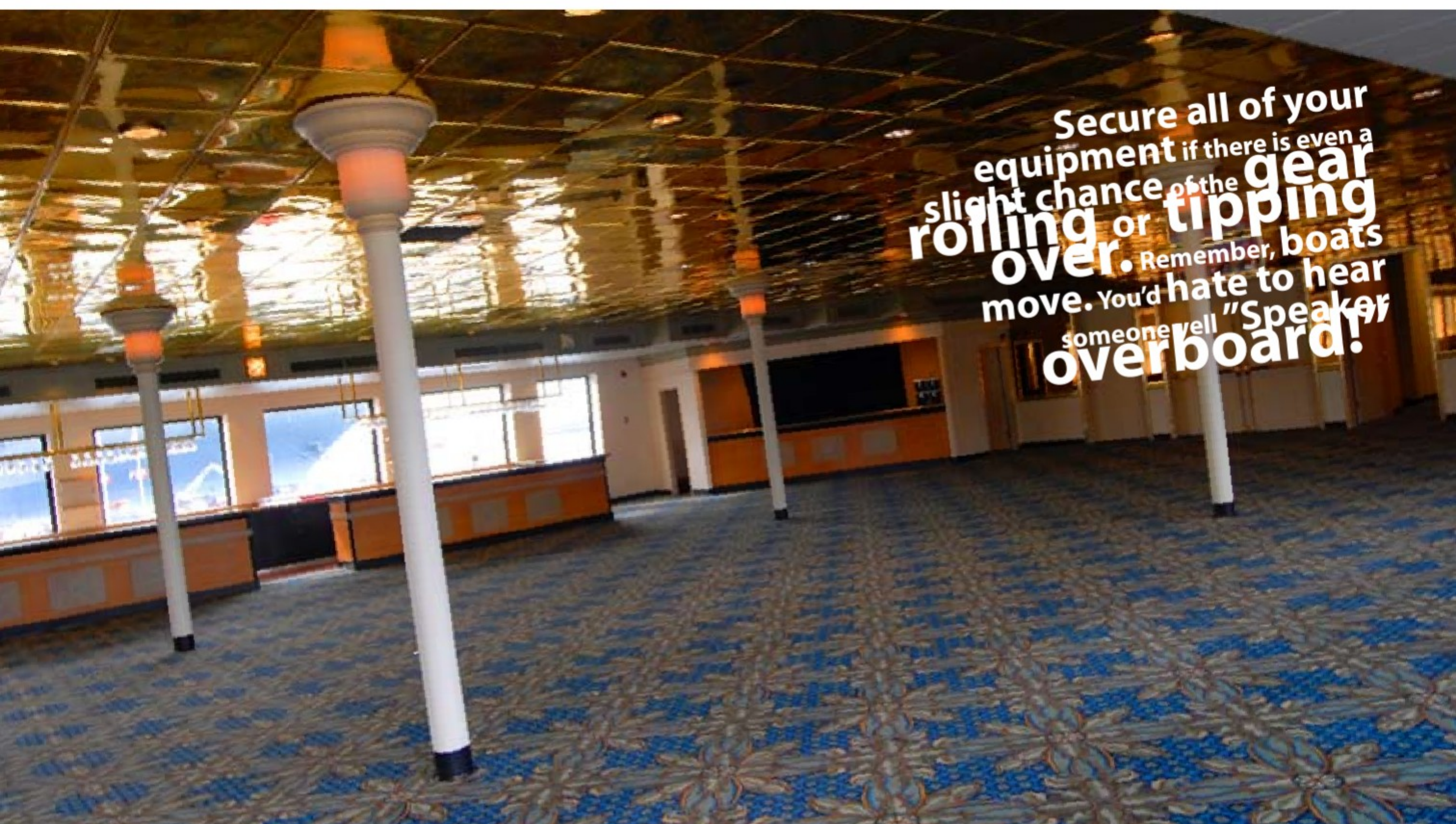


Port = left
Starboard = right
Deck = floor
Overhead = ceiling
Bulkhead = wall
Forward = the front of the ship
Aft = the rear of the ship
Head = bathroom
(very important to locate ASAP)
Captain = the guy in charge
of everything...and I mean
everything!

Water Hazards

The following are a variety of tips for a better musical boating experience...

Steve Cosio of I Buy Time, a radio ad buyer in Dallas, Texas (and former mobile DJ), recommends lightening your load: "Travel light...as light as possible....I had only one sound system and it was heavy. The manager of the boat almost



didn't let me onboard because the sound system was on casters. I convinced her that the casters were riveted on and there was no way to take them off. Once on board, I surrounded the wheels with gear so the unit wouldn't roll."

This comment reminds me that it's a good idea to secure all of your equipment if there is even a slight chance of the gear rolling or tipping over. Remember, boats move. You'd hate to hear someone yell "Speaker overboard!" wouldn't you? I've found, because of the tight dance areas, that using just one 8" speaker and a 12" or 15" speaker with the treble turn all the way down acting like a sub works great.

Cosio has another great no-brainer piece of advice: "If you are prone to seasickness, it wouldn't hurt to carry a seasickness patch in your gear and use it BEFORE you leave the dock!"

Don't expect a six-foot table to put your equipment on. Do expect to be put in a small corner with little room to move. Also, expect the ceilings to be extremely low, so watch out for feedback.

Warning: I promise you, your client probably won't tell you in advance (make sure you ask) that he or she will want a microphone on the deck you're not on! And forget about using your wireless on another deck (I've tried it). It'll work just enough to cut out here and there, upsetting the client and making you look like an idiot. I always bring an extra powered speaker and wired mike for just such an occasion. Gene Barbic, co-owner of Warehouse Sound and Light in Miramar, California, suspects that my wireless

is having problems with all of the ship's metal. Barbic says there are devices to help you DJ on a boat, including a direct box, ground lift, remote and powered antennas, etc.

When you have the boat rocking and your CD starts skipping (assuming you're still using CDs), chances are the deck (floor) is bouncing and not your disks. I actually threw several perfectly good CDs overboard in dramatic fashion in front of the guests because I thought they were bad. (I now have a new appreciation for going computer.) Don't forget to bring extra-long RCA cables in case you're asked to patch into the ship's sound system. Rossi adds: "Boat wiring is tricky sometimes and extra care should always be put to checking a system ahead of time." In other words, make sure you find and paste to your memory all of the ship's sound system's volume controls. The last thing you want to do is navigate around all the guests and ship's crew as you try to turn down the ship's piped-in music.

Often times, the boats are "home ported" at different locations other than where they pick you and the guests up, so at the end of your cruise be prepared to get all of your equipment off as fast as you can — the ship's crew will appreciate it. Also, if the boat is returning to a docking area with "live-aboards" (people who live on their boats) nearby, be prepared to shut down the music as soon as you reach the dock.

Shipshape

Q: What's the difference between a boat and a ship? A: You can put a boat on a ship!

If you live in a big city like San Diego, you may also have historic ships to party on. One of our ships, the retired air craft carrier *USS Midway*, is a blast to work on; plenty of space—it's a big, really big ship! They usually put DJs inside the hanger bay, a massive area with a very high ceiling. Party lights look great and really fill the space.

However, as with all water craft, it, too, has its challenges, worst of all being the way the pier crew load equipment. Apparently someone figured using a fork lift would suffice to hoist my precious DJ equipment up several stories from the pier, over the water, and onto the main hanger bay. Once I actually rode with my equipment in a little cage attached to one of the fork lifts, teetering high in the air...scared me to death!

Bottom line, DJing on boats, big or small, poses some very unique problems to solve, but if you prepare in advance, these parties can be some of the most fun you'll ever experience. ■

Mike Ryan started writing for news radio. He also DJ'd on KGB and KSDS. He mobiles as Mike on the Mike and is also the inventor owner of Frankenstand Powered Speaker Stands. Mike also works part time as a DMC tour guide. He has been the president of the San Diego Professional Tour Guide Association, a board member of his local NACE chapter, and is currently the secretary of the San Diego Chapter of the ADJA.



By Stu Chisholm

Last August, a friend of mine in California mailed me a newspaper clipping from the *Wall Street Journal*. The headline screamed, "Disc Jockeys Left Spinning by Couples Who Program iPods for Wedding Music." She asked if I had seen it and if my business had been impacted by the phenomenon.

Until then I hadn't really thought about it because I've had bigger problems. While other states have been experiencing an economic rebound, Michigan, my home state, has not. Quite the opposite, my state leads the nation in job losses, home foreclosures, and workers leaving for greener pastures. I suspected this for my lackluster calendar more than anything else. This new wrinkle made me wonder if I was battling more than just the economy. Also, I began to wonder if maybe I was doing something (or not doing something) that was exacerbating the problem. I couldn't help but wonder, "How are other DJs coping?" It was time to stick the proverbial finger into the wind and see which way it was blowing.

Measuring the Fallout

My decidedly unscientific survey was conducted among colleagues who I've gotten to know over the course of my 27-year career and consisted of two main questions: "Has the economy had an impact on your business?" and "To your knowledge, have you ever lost a job to an iPod®?" The reason for the first is obvious; the second would be an indicator of just how far some potential clients have gotten from considering actually using the services of a professional entertainer, let alone opting for extra trappings.

First to respond was Michael Shea, of Shea Sounds in Royal Oak. While he reports that his overall number of events is up, he has had to implement more aggressive advertising to keep pace. He complained that clients are looking for deals and that his price per gig has therefore been lower. (This would turn out to be a common complaint!)

He also knew of two times that the iPod got the gig. When I asked him about his marketing,

The Frill is Gone

DJ Survival at Economic Ground Zero



Soft economy bedevils the Great Lake State, plus, pesky pods are a DIY nuisance—a localized state-of-the-DJ report

he said that "we must market differently now." His focus is on the human element rather than the music and equipment emphasis of the past. He summed up the situation with, "You can't sell [today's brides] what worked for their moms."

Similar sentiments were echoed by Donald Schuster, of Donald Schuster Productions in Lake Orion. His schedule hasn't suffered too much because he's quicker to negotiate on price as well. "They seem to have much lower budgets" he says. While he doesn't know of any jobs lost to iPods, he says he's still concerned about the phenomenon as "it creates a new lower end."

Nicholas Sinacori runs Beautiful Blend in Detroit and has been a DJ since the glory days of disco! He reports a very large drop in his overall bookings, but he's also held fast to his rate schedule. In the current economic climate, he admits that it would be a bit foolhardy if he wasn't already charging much lower prices than average. He also hasn't changed his advertising strategy at all. "I can't see throwing good money after bad" he says. When asked about iPods, he laughs. "Not yet!"

Warren "DJ Ralph" Costa of CDJ Entertainment is adamant. "The day Ford announced its layoff, my phone stopped ringing," he laments. While he remains busy enough, he once had two

other DJs that he booked back in his company's heyday. Like Michael and Donald, haggling clients means that he books very few of his gigs at full price these days. As for losing jobs to iPods, Ralph remarks, "No, but I'm sure it's happened. I've also lost jobs to the worst DJs in town, too."

Up in Grand Blanc near Flint is where Lane O'Neill runs his company, Acclimated Sounds. At one time Flint was home to 80,000 workers, mostly employed in the auto industry. Today that number is somewhere around 20,000, as many took early retirement and buyouts and, when the money ran out, they packed up and moved away. With such a mass exodus, there can't help but be fewer events. Against this backdrop, O'Neill attributes the further decrease in business to his corporate clients who have cut back over the past few years. Wedding couples have also cut back on many other things as well. "The day after a gig, my house used to look like a funeral home," he says. "I'd bring home all of the flowers left behind." These days there's been nothing to bring home. His rates, too have taken a hit, dropping roughly 35% since 2001. The iPod factor? "Possibly once," he guessed.

When I contacted Mary Ann Ross, of Mary Ann Productions in Rochester (MI), I found her at work, which was in itself revealing! Like me,



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she used to run her company full-time without a day job. When I asked her about the economy's impact on her business, she said in no uncertain terms, "Anybody who tells you they're not hurting is lying to you!" She, too, mentioned that clients are haggling more, expecting a deal, which affects her bottom line. When I asked about iPods, she replied, "Absolutely!" When her own yoga instructor explained that she was renting a sound system and using an iPod for her reception at the ultra-posh Detroit Yacht Club, she was incredulous. "Are you kidding me?" Apparently not, as she didn't get the booking.

A Silver Lining?

Not everyone reported doom and gloom, however. Bob Kliemann, of DJ Sounds in Pinckney, says that he's staved off the ravages of the economy by diversifying his sources of income. He's been doing more bar and karaoke gigs, has a small retail space in his building and also runs a rental business providing tents, tables, chairs and other essentials for outdoor parties. "Just relying on DJing... I don't know if anyone is going to make it," says Kliemann. He has more jobs on his calendar than in previous years, but they're mostly due to his subcontracting with other companies. He takes less money for those events, but has stuck to his normal rate structure for those who contact him directly—the best of both worlds. How about those iPods? "No! Never!"

Another ray of sunshine is Sara G., of Platinum Mix Productions of Northville. She reports that her bookings are up and that she's held firm to her prices. Wondering how she's pulled off this minor miracle, I asked her if she's pumped up her already huge advertising budget. "I've actually decreased it," she says, explaining that she's added several new DJs and systems to her company. "Instead of getting referrals just for myself, I get six times the referrals," she revealed. So what of those iPods? Had she lost any jobs to them? "Certainly," she admits, "They have their place, but they're not my competition." In fact, she's turned the situation to her advantage by offering do-it-yourself clients an "iParty Package." If you can't beat 'em...

Other Voices

Last weekend I attended a local bridal show in Novi and made a point to talk with other vendors. I was very lucky to have the ladies of the Little Flower Shop right next to my booth! They attracted a lot of the young brides and looked like the picture of success. When there was a brief lull, I asked them how this year has been. "I'm glad that Valentine's Day is coming up, because this has been the worst year since we started."

I heard the same story from vendor after vendor, along with tales of customers who have been haggling over every dollar. Basic, no-frills packages seem to be the new norm. We DJs are not alone!

To iPod, or Not to iPod, That Is the Question

Since a DJ might not even know if an iPod snagged their client, I decided to investigate a bit more in-depth by visiting the Knot, the famous wedding planning Web site. Sure enough, there's a forum called "DIY Music." The most frequent



comments I saw had nothing to do with pricing. Instead, many brides said that they thought of DJs as "corny," "creepy," and "impersonal." This shows that, at least with these posters, DJs have somehow failed to connect them on a personal level. They feel we're not listening, not paying attention, and we're "just the music." When I noticed that one poster was from Michigan, suddenly this became about more than just the economy!

At least one bride understood the situation, though. She warned brides to "think it over" and told the sad story of a friend's wedding. The couple had done their own music and placed the best man in charge. Not being a soundman, he didn't know what he was doing, making the groom spend a good part of his own reception messing around with the sound system. To make matters worse, when the music did play, it left the guests less than impressed. "They played this crazy acid jazz music," said the poster, yet did not change it up. Predictably, the guests left early.

Where Have All the Extras Gone?

In all aspects of the wedding industry, vendors offer upgrades and upsells. These add-ons could turn a low paying contract into something more lucrative while making the event, product, or service more spectacular. According to numerous vendors at the bridal show, these extras are the first thing to fall by the wayside by cost-cutting brides. In some cases, the brides will try to

negotiate the upsell as a deal closer, getting the upgrade for free. Since I started my DJ business, I have never charged extra for my light show. Over the past year, I've had several budget-conscious brides ask if I'd reduce their rates if they didn't want lighting.

Survivor: Michigan

Frills and extras are our industry's canary in the coalmine; when demand dries up, you know that your mainline business will be next. Those doing well in the harsh Michigan economy have a few things in common: they are quick to be flexible with their rates and options, have diversified their sources of income, and are spending more time closing each sale. They're applying fresh marketing tactics and cutting advertising that doesn't perform. They're also networking, both with competitors and with other wedding and party vendors. Lastly, they're paying closer attention to the needs of their clients.

And what does all this mean to you, if you're not from Michigan? If the economy takes a downturn in other areas, the DJs who learn from Michigan's ordeal will have a decided advantage. ■

Stu Chisholm, a mobile DJ since 1979, has also been a nightclub DJ in suburban Detroit. He has also done some radio, commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven.

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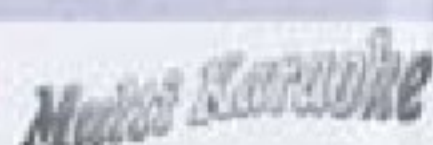
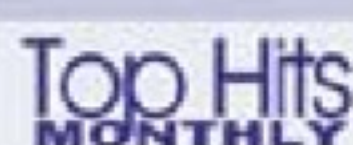
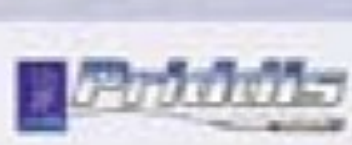
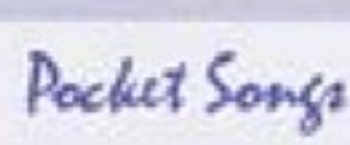


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Mobile Beat

The Next Generation

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Photos and reporting by Mobile Beat Staff





**he
2007
Mobile
Beat DJ
Show and
Conference,**

**known affectionately as
MBLV.07, marked a dramatic
milestone in Mobile Beat
history. It was the first
Vegas show for the new
powerhouse combination of
ProDJ Publishing and Mobile
Beat magazine...and it blew
the lid off the South Point Hotel.
Publisher Ryan Burger, tradeshow
director Mike Buonaccorso, and
the rest of the show staff produced
an event that pushed needle into
the red—and beyond.**

A high-energy lineup of conference speakers was highlighted by keynote speaker James Malinchak. "I thought James Malinchak was one of the best ever," said Robert Arthur, from Invisible Touch in Anaheim Hills, California. Charlie Petrach, of the Party Company DJs, added, "I like the high caliber of speakers at the Mobile Beat Conference. The keynote speaker, James Malinchak, really drives me." Malinchak

wowed attendees with inspiration and practical methods for generating incredible amounts of business from referrals. Other seminars ranged from computer DJing to fad dances, including everything in between relating to bettering your business and performance.

With the finely honed seminar schedule in place, attendees were free in the afternoons to hit the exhibit hall—and invade it they did, seeking the best deals of the year on everything from tuxes to trusses.

The evening events were raised to the next level, while still keeping a connection with the tried and true. The DJ All Stars event, produced by Jim and Gail Johnson, as always featured amazing DJ talents sharing their interactive ideas. The unique All Stars event always entertains and educates at the same time; attendees were glad to this main event carry on after the change in show ownership.

However, the All Stars evening was crowned by a major addition to the MB schedule—live music. What better way to generate excitement for DJs, who are taking full advantage of their chance to party for themselves (in contrast to running parties for others) than to have a musical act perform songs that they play all the time. We're talking the original artist here...

MBLV.07
presented

the inimitable Chubby Checker in an exclusive engagement, singing onstage on Tuesday night and appearing for a seminar and autograph session the next day. DJs responded with tons of love for someone who helps them "Twist" people onto the dance floor, at receptions week in and week out.

When it came to parties, the American DJ Family of Companies carried on their long-standing tradition of showing their appreciation to users of their lighting and audio gear, with a blow-out bash the next night. Sparky B. kept the crowd on their toes with a constant stream of giveaways...and the dancing never stopped.

There was a lot more excitement all throughout the show...check out the following pages for a taste. And don't miss the next Vegas event in 2008: it already promises to top the 2007 installment!



Partying with Chubby...



Above: Chubby Checker rocks the house; at far right, MB Show Producer Mike Buonaccorso (L) and ProDJ Publisher Ryan Burger (R) present the singer with a Lifetime Achievement award; below: Flavor Flav, pictured with MB Nat'l Sales Director Andy Powell, also dropped in to greet the DJs.



...and American DJ!

Sparky B. incites the crowd to madness at the latest American DJ Customer Appreciation Party. This time ADJ transformed a ballroom into a nightclub with their arsenal of lights.



They Know How to Hold 'Em... And How to Roll 'Em



D

iscJockeys.Com, the American Disc Jockey Association, DJ Intelligence and ProDJ Publishing's Web Hosting division cosponsored a Mobile Beat show first: actual gambling, in the form of a poker tournament. The tournament took place late Wednesday night at the South Coast casino poker room. Pictured holding the banner are: (left to right): Greg Christofolo (from DiscJockeys.com), Todd Hustrulid – 2nd place winner (Essential Mobile Music, Laguna Niguel, CA), Cain Humphry – 1st place winner (FX Unlimited, Salina, KS), Paul Mathisen – 3rd place winner (Lightning Sound, Wolcott, CT), and Andrew Starr (DiscJockeys.com).



Sponsored by DJ Webmin and GigBuilder by WEDJ, another late-night show event was moonlight bowling, taking place after the All Stars on Tuesday in the South Coast's unique bowling facility. Full lighting and sound systems made the games an extra blast for the jocks looking to knock down some pins.

PRIZES...AND MORE PRIZES!

Welcoming Night at MBLV07 featured *Gear or No Gear*, a parody of *Deal or No Deal* from NBC. Tony "Howie" Barthel served as MC for the evening, where a myriad of prizes supplied by show exhibitors were given away. To complete the theme, silver DJ briefcases were provided by Odyssey Innovative Designs, and new software from DigiGames, *Take It Or Leave It*, helped to simulate the gameshow.

While in the television version of the game, only one contestant gets to play and win money or prizes, two contestants enjoyed playing at the DJ show. Plus, every banker's offer and every briefcase's contents went to winners from the crowd. B-52's hot new ProdigyFX mixer/CD/MP3 player combo, was won by Pete Cormicaan, and a Yamaha PAS sound system claimed by Sandra St. John. Robert Kusters and Josh Teitsma won some awesome packages of lighting from Chauvet, worth thousands of dollars, including the hot new Vue series, fog machines, intelligent lighting, DMX controllers, "Rain" PAR lights, and much more.

On a digital note, Steven Dail won a package of innovative new products from GCI Technologies, including the Cortex HDC-1000 digital music control unit. A new L stand and cases for digital DJs from Odyssey were won by Cheryl Quinlan. Other stylish cases were supplied by Slappa and Marathon Pro. Mixmeister gave away copies of each of its popular software packages, while Digital 1 Audio (PCDJ) handed out a license of its new Reflex application, DAC controllers and other items. UltraSelect threw in their 1 Phat Media Player, and Pioneer also gave away a copy of its DJS software.

In the lighting arena, DMXSoft provided Sunlight DMX software and hardware to winner Sherry Kinder. Wrapping up the digital DJ prizes were a Hercules controller, DJ Webmin, DJ Intelligence, and GigBuilder software accounts, and the *Take It Or Leave It* hardware/software that was used for the evening's event.

Jeremy Seaman won himself the new QSC HPR122i powered speakers and great Frankenstands to raise them up effortlessly. Also in the high-powered audio category, Face Audio gave away a 2,500-watt amplifier, and Pioneer supplied headphones for monitoring. The music services weren't stingy, either, with products or subscriptions from Jones TM, X-Mix, and Full Tilt Remixes.

For business and personal development, winners received copies of Peter Merry's already best-selling book, *The Best Wedding Reception...Ever!*, business cards from Breakthrough Marketing, an American Disc Jockey Association membership, a ton of books from ProDJ Publishing, and some great silly games for corporate events from Creative Imagineering. And let's not forget the passes to future Mobile Beat shows.

Although *Gear Or No Gear* has not yet been renewed for next season, the MB staff is sure to come up with another great welcoming night party for MBLV.08. Thanks go to Tony "Howie" Barthel, Bret Agard, Tom Dorscher, Jake Feldman, Brad Feingold, and Nona Powell for keeping things moving as over \$35,000 in prizes went out to lucky attendees in less than two hours.

The Big Giveaway

The crowd gathered in the back of the exhibit hall at 4:45 on Thursday for the biggest drawing of the show. Anticipation mounted, and finally Mr. Lucky (Jimmy Johnson) arrived with the hopper containing all the entries for the Sensational System Giveaway.

This time around, it was not long before the big System Giveaway took place, as the bulk of individual prizes were awarded during the *Gear or No Gear* event. With speakers provided by B-52 Professional, a QSC PLX2 amplifier, and a dual CD player/mixer combo from Marathon Pro and SixStarDJ.Com, this was one killer sound system. Added to that was a fantastic light show from the American DJ family of companies, a music and video library from Promo Only, and a last-minute bit of icing on the cake in the form of a portable projection screen from the Screen Works.

Mr. Lucky drew the name, and the winner was... Larry Rodkin, of Lawrence of Florida mobile disc jockey services, hailing from Coral Springs, Florida. Congrats, Larry! ■



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Pictured left to right: Barry De Vaal, Charlie Petrach from the Party Company DJs, DJ Teddie from Boss Dynamic Synergy and Music, Doc Dewberry, Glen and Cory Poczik from Entertainment Solutions, Joseph Griffith, Bruce Beeley and Kamila Kennedy with LasersAndLights.com, Marquis Harris, Nick Krause, Rob Moore, Robert Arthur, Santiago Barbalace, Sherry Kinder and Chastity Moore, Yvon Vincent

Show Profiles

By Anthony B. Barthel

In the end, it's all about you...and it all starts with you. DJs make the party happen for millions of people every year; and *Mobile Beat's* readers make the party happen in Las Vegas every year. Here are some of the DJs who made it to the big event, who willing to share some of their thoughts on the show, their backgrounds, and entertainment in general.

While Barry De Vaal comes from a different world, he has many of the same issues to deal with as DJs in the U.S. De Vaal came to the conference from South Africa, stopping for a visit in New York before making his first trip to Vegas. One of the principal differences he noted between the methods used by DJs in the U.S. and those back home is the value placed on MC skills and techniques here. "We're more into playing music than anything else," reported De Vaal. And speaking of "interactive" DJing, he said, "It's good to see how different some things are, such as

the All Stars. We don't have anything like that back home.

De Vaal's multi-op DJ company does share some things with his U.S. brethren, such as the challenge of finding and retaining good employees. At present, his company has five units and professionals to run them, but demand for his services far outstrips his ability to fill those requests so he was looking for methods to remedy the situation.

But of course his big reason for making the trip was to see just what new gear is available; we spoke with him right outside the exhibit hall.

He summed up by saying, "People who've been in the business for a while can also find inspiration here. You catch that fire again, and that's good."

What brings someone like Charlie Petrach, from the Party Company DJs in Racine, Wisconsin, to Mobile Beat? "I like the high caliber of speakers that we have." Petrach has a lot of experience to base this on, having been to every Mobile Beat Conference in Vegas since the second one. "This is my ninth time out here."

Petrach was a trooper, speaking with us very early in the morning while waiting to get into the first seminar of the day. He had already been particularly impressed with the keynote speaker and was looking to attend some of the break-out sessions. "I always take

back one or two new dances for myself and my staff."

When asked what type of company the Party Company DJs was, he surprised us with "We're a single-op focus in a multi-op company." To Petrach, this means that he only does weddings so he can focus on the bride and her needs. The company offers performers for things like school dances and other less planning-intensive functions.

"You should go to at least one Mobile Beat show in your lifetime," advises Petrach. "You can't be a professional DJ without going to a professional conference."

While some have traveled great distances to be at the DJ Conference, DJ Teddie, from Boss Dynamic Synergy and Music, was able to hop in his car and come right over, being a Las Vegas resident. The striking DJ, with his black cowboy hat and radio voice, is relatively new to Sin City, being a transplant from the East Coast. His newness to the area is a big part of what brought him to the conference.

"The information on how to reach your customer and how to network is important to me," Teddie said. "I don't know enough people where the calls are coming in—I have to pound the pavement."

Still, Teddie is not without experience, explaining how he got his start: "I was the kid with all the fancy equipment in the bedroom, which everybody ran to." He practiced the DJ craft on the East Coast before making his way west.

Presently, he is happy to

perform at all sorts of functions. "I do whatever they hire me for, basically."

At the show he was looking for resources to grow his business and offer his customers more, but he also had his eyes on augmenting his gear collection by way of the exhibit hall floor, pending approval of his "management" (read: wife). Still, gear or no gear, he was bringing quite a bit home. "There's so much information. I'm just overloaded."

While many of the folks we spoke with were attending the DJ show for the first time, we also got to speak with veteran attendee Doc Dewberry. Based in Moorpark, California, Dewberry has attended every Mobile Beat conference in Vegas with the exception of the very first one. Year after year he still finds himself learning from the experience.

"I look forward to the camaraderie and meeting 'the guys,'" he said of the networking he's done at the shows. I know that if I need something I can pick up the phone—whether I call Alaska or wherever it is. That's been provided by Mobile Beat and I appreciate that."

Dewberry has been entertaining since his college days, and one of the constants of this significant career is his slogan, "Whenever you're ready to rock, call Doc!" As a veteran performer, Dewberry recalled the days before magazines, conferences or any other resources were available to DJs, and indicated that he essentially learned his craft by simply practicing it in clubs in the early 1970s. Before that, he was spinning tunes to help pay for college bills. "Nowadays the things we had to learn on our own, people are writing about in books."

"When you have a field that you're a part of you want to hone your skills, what better way than to be around the people who do what you do, in a noncompetitive environment."

Glen and Cory Poczik, from Entertainment Solutions in Orlando, Florida, were at their first Mobile



Beat show and were looking to bring the sum of the experience back to the four full-time employees and six subcontractors that are part of the company. With a background in radio and television, Glen Poczik has a unique take on the DJ business. He also has a definite opinion about his younger partner. Whether it's bias or fact, the elder Poczik describes his son as "...my best personality guy out there."

The Pocziks had a solid idea of what they planned to take home from the conference. "We work hard—we hit the seminars during the day, but we also party hearty at night time. Knowledge is what it's all about."

But more than that, Glen Poczik said that being at the conference truly expands one's horizons on what is possible in this profession. "We're here to get the vision of where you can go. This is much bigger than when you're in your own town where you see the same thing every day... You're able to bring the vision to bring back home to realize that you can get as big as your vision allows." Now that's inspirational!

Entertainment Solutions is truly a fitting term for their company. They strive to provide what every customer might need, so that a call to the company will always provide results. Whether it's Polynesian dancers, face painters, or their core DJ business, the Pocziks strive to have the answers.

They also see each performance as a means to an end, rather than just the end result. "When you are finished with your show, we want the guests to say, 'That's the company we have to do business with.'" They

conduct each performance with the understanding that it's a job interview for future events.

One of the more unique things that the Pocziks shared was a regular type of event they do: "dive-in" movies. No, there's not an R missing there; they actually project movies in places with a pool so that swimmers or sun bathers can enjoy them. Despite the technical challenges and licensing, the Pocziks still consider it a fun way to expand summer business.

Joseph Griffith brought a tall order with him when he flew in from Wayne, Pennsylvania. As a DJ, he started about five years ago with the modest goal of entertaining friends, but soon found he had a full-fledged business on his hands. As part of improving that business, Griffith was looking for two big things as he attended his very first Mobile Beat conference:

The first of his goals was to find tips and techniques on how to find and retain quality people for his company. The second was to learn about how computers and technology would affect his fledgling operation. A tall order, to be sure, but he found that there were plenty of seminars, exhibits, and books available with just that information. Plus a lot more than he expected!

We get to speak with all sorts of interesting folks during the Mobile Beat conference. Case in point: Bruce Beeley and Kamila Kennedy, with LasersAndLights.com. The duo came across the designer of the starry night laser effect that they market at the Burning Man festival and found that they loved it so much they wanted to help promote it.

Essentially, the effect is designed to mimic a starry night by using both blue and green lasers in holographic fashion to spread the beams into a "star field," which slowly rotates, giving the feeling of a real starlit sky. The products are

quite new, just out last December. Even though their effect rates 50 megawatts, the FDA has approved it for use with the public. Attendees experienced it during Chubby Checker's presentation on stage.

The effect certainly got a lot of attention, with DJs buzzing about it throughout the week. A good example of the kind of unexpected, exciting new technology you can come across at a Mobile Beat show.

"I don't think anyone gets to a point where they have too much experience or knowledge that they can afford not to attend. Things change. You need to see people and keep up with them, too."

That powerful statement came from Marquis Harris of Stockton, California, whose multi-op company employs eight people and performs at events ranging from weddings to bar and bat mitzvahs, junior high school dances, karaoke parties, and even in night clubs.

Despite having attended every conference in Vegas except for the first one, Harris admitted that he spends more time networking than attending seminars, "...although I'll likely go to more this year. I see guys I'm not going to see otherwise for another year."

This was Nick Krause's first trip to the Mobile Beat show and he brought along a chaperone, of sorts: his dad, Steve. Nick has been a DJ for 10 years in Minnesota, but is relatively new to being self-employed. For the past two years he's been working for his favorite boss: himself.

The younger Krause has a pattern he enjoys implementing when doing weddings. "Everything I do is with a bride and groom's vision in mind. I help run and coordinate a reception and make it a successful event, but I use a bride and groom's ideas to make it so."

At the conference, he was specifically looking for new ideas, preferably in the area of marketing. "I'm coming away with a lot—different marketing techniques.

There's just too much to explain."

Even though you might not know Rob Moore, you have likely been affected by his company. Moore works with Music Factory/Mastermix—the folks who brought you Jive Bunny and the Mastermixers. Really, those guys. The company is located in England and they thought they'd bring some of their product directly to American mobile DJs at the Mobile Beat show. Across the pond, Music Factory/Mastermix supplies mobile DJs with monthly new hits CDs, but also creates party CDs that are premixed. The CDs can be played as a whole, but also have individual tracks with specific songs. In other words, you get 72 minutes of premixed (but flexible) party music by the original artists, on one CD.

Music Factory/Mastermix sent a large case of their product over just to gauge current interest. In Europe, over 60,000 mobile DJs buy the CDs; they have 250 dealers in the UK alone. Well, thanks to shipping errors, their shipment arrived the day after the exhibit hall opened. What's more, they only took cash—no credit cards. So how did they do? They almost completely sold out, despite all the obstacles. Hmm...they must have something DJs really want!

"I'm looking forward to meeting all the mobile DJs," said Moore.

Robert Arthur's Invisible Touch is a very successful multi-op company in Anaheim, California. He has been to every Mobile Beat DJ Show. So, when he says "I thought our opening speaker was one of the best ever," it is with a pretty broad perspective. (Find out more about keynote speaker Jame Malinchak on page 16.)

Positive attitude, positive thinking and "Get to as many seminars as possible" are his tips for attendees...not gambling all night long. "Just go to all of them."

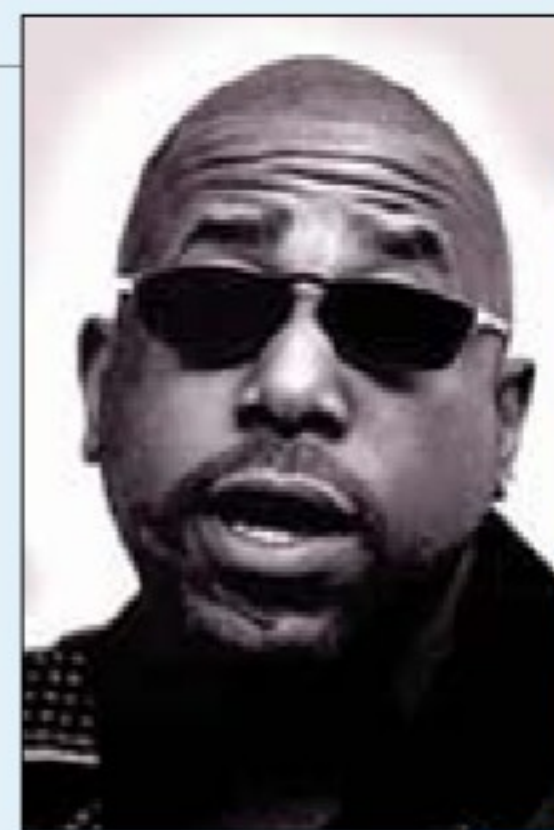
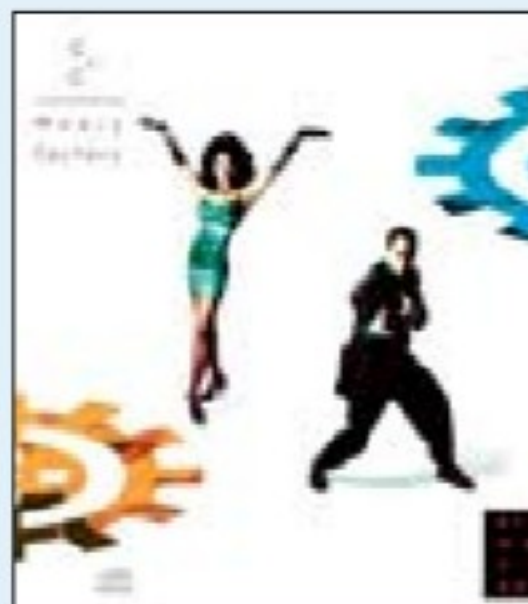
Santiago Barbalace, from Embassy DJs in Winnetka, California, didn't come alone, but brought

Music at MBLV.08

Acts from the Big '80s
and the Electrifying '90s

After the tremendous appearance of Chubby Checker at the Mobile Beat Las Vegas 2007 show this past February, the staff at Mobile Beat was wondering how to top that event. Well, they think we have, by bringing in two acts from the late '80s and early '90s that mobile DJs still play at an average wedding reception or corporate party. The 2008 Mobile Beat All Stars evening will feature a performance by C+C Music Factory (featuring Freedom Williams), and the headliner, none other than the gravel-voiced Tone Loc!

Tone Loc soared from obscurity into pop stardom in 1989 when his hoarse voice and unmistakable delivery made the song "Wild Thing" a massive hit. Based on a funky sample from Van Halen's "Jamie's Cryin,'" the song was co-written by Marvin Young, a.k.a. Young MC, as was Tone's second single smash, "Funky Cold Medina."



The album *Loc-ed After Dark* became the second rap release ever to top the pop charts.

Tone's popularity also grew with notable film roles in *Ace Ventura: Pet Detective*, *Heat*, *Ford Fairlane*, *Poetic Justice*, *Posse*, *Surf Ninjas*, and many others. Tone has avoided the typecasting that most rappers experience when moving into acting. Not limiting himself to film, he has also been in demand for TV guest spots on shows like *Roc*, *Touched by an Angel*, *New Radio*, and recently as a judge on *You Can Be a Star*. He has also lent his voice to several animation projects, including the feature films *BeBe Kids*, *Ferngully*, *The Last Rainforest*, and *Jamar the Bear*.

Tone continues to tour, logging close to 100 shows a year, and has recently performed

with such artists as N'Sync, Chrsitina Aguilera, Britney Spears, Boyz II Men, Naughty by Nature, Coolio, Digital Underground, Sir Mix-A-Lot, and many others.

Dance/pop music group C+C Music Factory distinguished itself by having seven #1 Dance/Club hits in the early to mid-1990s, as well as several pop crossover hits, one of which—"Gonna Make You Sweat (Everybody Dance Now)"—reached #1 on Billboard's Hot 100 Singles and R&B Singles charts. Freedom Williams is the lead singer from the group's height in the early '90s, and currently sings with his own DJ and vocalists. ■

Continued from page 41

a support group with him. It included his wife, Monica, and his son Augustine, as well as friend Maximiliano Strachan. In their first conference, there was much to soak up. Having previously met some of the presenters at various ADJA meetings in Southern California, Santiago did have one person he specifically wanted to see—Scott Faver.

Speaking of celebrities... when we spoke to Barbalace, he was still glowing from the experience of meeting Chubby Checker. When asked if he thought the experience was "pretty cool" his response was, "Like 'pretty cool' could even cover that experience!"

One of Barbalace's highlights was just spending time with DJs from across the globe. "Anyone I

spend five minutes with results in a jewel of information. Sometimes you have to slap yourself because the idea is so simple—why didn't I think of that before?"

Barbalace described the conference as the first family vacation taken since Augustine was born. While Monica was apprehensive about not knowing anyone, she was soon feeling very welcome in the company of DJs and Barbalace says that this was the perfect family vacation. We're presuming that the native Argentinian also understands U.S. tax laws well enough to know that he can write the trip off, too!

This year's Mobile Beat show seemed to have a large number of parent-child teams, exemplified by Sherry Kinder and Chastity Moore. Their company, SK Music in Tampa Bay, Florida, operates as a mother-daughter team with mother Sherry Kinder running the business full-

time and her daughter, Chastity Moore, working with the team during performances.

Essentially, Kinder goes out and networks and interacts with the guests while Moore takes on the role of music programmer, making the duo a great combination. But we weren't sure if we should dub them a single-op or a multi-op—there are two of them, after all. Oh well, who needs labels?

And speaking of labels, the duo from SK Music were at the conference mostly for tips on marketing and sales. But Kinder also planned to do networking with her many DJ peers in attendance as well.

"I love the networking—meeting DJs nationwide. Sometimes you just have to send an e-mail looking for an idea on something specific. You get all sorts of ideas by just sending an e-mail."

While Kinder is at her second Mobile Beat show, having attended one in Orlando, this is Moore's first trip. And what was one of the things they enjoyed most at the show? "We thought Gear or No Gear was kind of neat!" Maybe they were just being nice to the interviewer (who played "Howie" at the show).

There is no doubt that the Mobile Beat DJ show is truly

an international event, with DJ professionals making their way in from South Africa, New Zealand, England, and many from the Great White North of Canada. One such individual was Yvon Vincent, whose Blue Rainbow Sounds Music company in Sudbury, Ontario, Canada, employs three DJs.

Vincent came down for a number of reasons, but one of the principal ones was to put a face to the e-mail conversations he's had. "It's great to meet with people and have a talk with them."

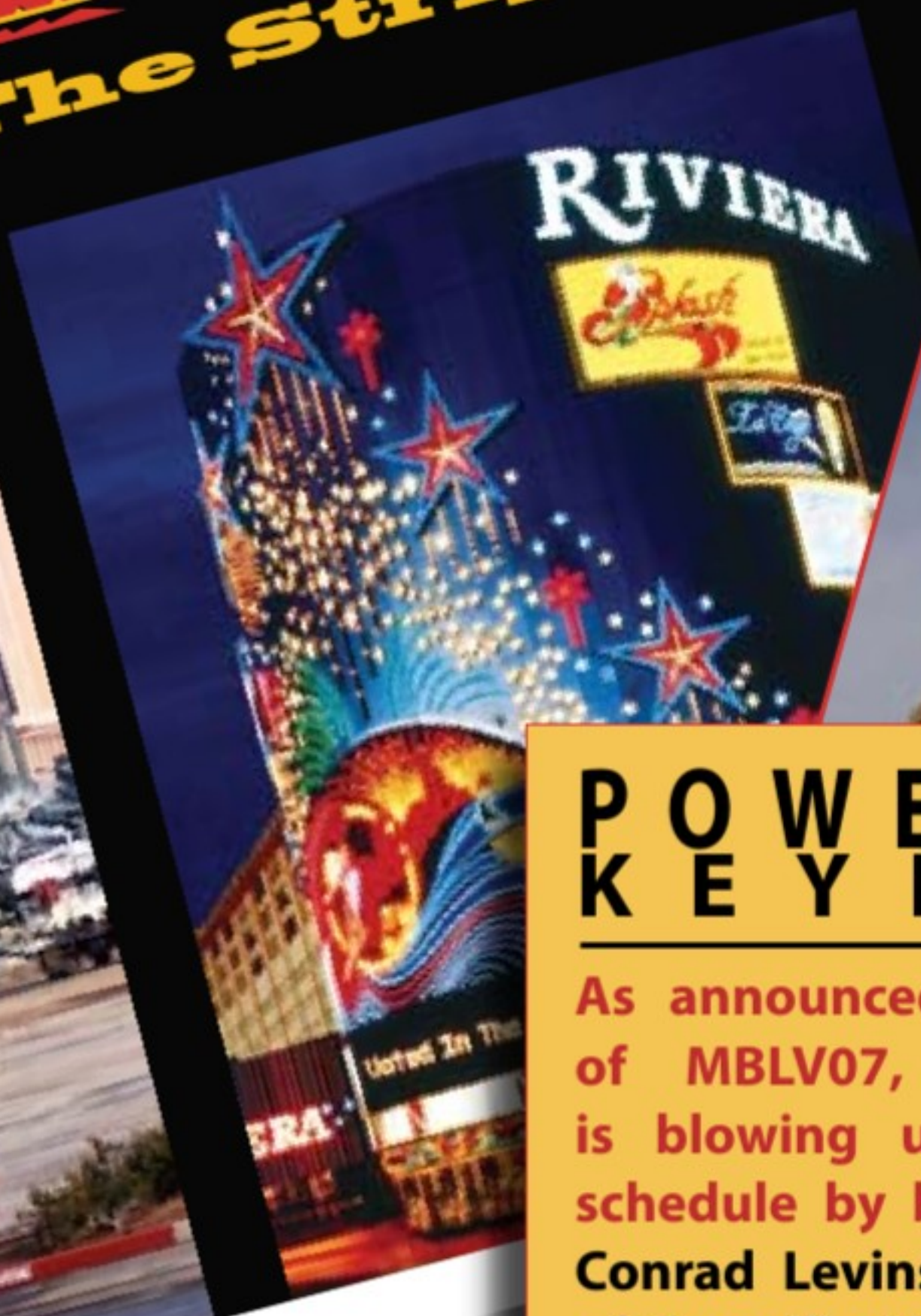
In addition to the ideas and camaraderie, Vincent was also looking forward to gaining new knowledge about wedding events and wedding marketing. "I got some good ideas yesterday and we'll bring them back with us and promote ourselves to be bigger and better in the wedding market," he reported.

Vincent has been in business since 1989 and on the occasion of this, his first Mobile Beat conference, he was certainly happy with the results. When we asked him what type of events he prefers, he indicated that weddings represent a big bulk of his business, but that "Any reason to party is all right with us!" ■

L to R below: MB at the Stardust Pavilion in '06; the Stardust reduced to dust; the Riviera at night; keynoter Jay Conrad Levinson of Guerilla Marketing fame.



Moving Back to "The Strip" in Style!



POWERFUL KEYNOTE

As announced at the close of MBLV07, Mobile Beat is blowing up its seminar schedule by bringing in Jay Conrad Levinson, the father of Guerrilla Marketing. Jay is considered a pioneer, with his innovative, take-no-prisoners approach to marketing for the small- and medium-size business owner. Nearly 25 years after introducing his concept, and with over a million copies of *G Marketing books out*, Jay will be debuting *Guerrilla Marketing for DJs*.

By popular demand, the Mobile Beat show will be back in the heart of the Las Vegas Strip, at the **Riviera Hotel, February 12-13-14, 2008**. Although the South Point provided topnotch facilities and fewer distractions for seminar diehards, the show maxxed out the available exhibit space and the general consensus was to go back to "where the action is." It was time to move up—back up to the Strip.

A Las Vegas Classic—Reborn

The Riviera Hotel and Casino enjoys a legendary past as one of the first upper tier Las Vegas hotels, and is known worldwide for its big name entertainment and grand hospitality. Having celebrated its golden anniversary in 2005, the historic Riviera offers the passion and excitement of nostalgic Las Vegas and the Rat Pack era, combined with a modern-day, multimillion dollar remodeling of rooms and convention facilities, bringing the property up to par with today's mega-resort competition. Over 2000 refurbished oversized rooms offer maximum comfort and breathtaking views of the glittering Las Vegas Strip with its western scenic panoramas.

Growing Excitement

Exhibit space in the Riviera's Convention Center is already filling up fast, and double the previous number of demo rooms will be featured. Look for all the companies you have come to expect,

including American DJ, QSC, GCI Technologies, Yamaha, Pioneer, Chauvet, Promo Only, B-52 Professional, Marathon, X-Mix, Denon, and more, plus tons of unique products and services, totalling over 100 booths and demo rooms. According to Mobile Beat national sales manager Andy Powell, "This new facility gives me a chance to go over the top and be at least 1% better (a tribute to Randy Bartlett). Actually I'm shooting for 25% better!" ■



The DJ Cruise

A Multifaceted Opportunity

Need a vacation? How about learning how to increase your business profit? Want to hang out with other mobile entertainers and have lots of fun? And ALL in the same place... ProDJ Publishing is proud to announce the 9th Annual DJ Cruise for Mobile Entertainers. Setting sail on Thursday, November 1, 2007, from Fort Lauderdale, Florida. Destination: Key West and Cozumel, Mexico.

This is an opportunity to expand your horizons and to learn about new and exciting opportunities to increase your business and profitability. It will be a chance to enjoy the cruise, meet your peers and participate in forums and seminars featuring the luminaries of our industry.

Why Cruise?

Unlike many online cruise specials, with the DJ Cruise, there are no surprises or hidden charges. Here's what the rates include: Port charges and taxes, all DJ Cruise seminars, parties, and activities as well as most Royal

Caribbean activities and entertainment.

The cruise is a great opportunity to network with other entertainers and attend seminars and workshops that are both fun AND educational. And you don't have to miss your time at the ports. All seminars and workshops are held while at sea, leaving plenty of time to enjoy the action in the ports of call.

And speaking of enjoyment, when was your last vacation? Socials and family activities are planned, so feel free to bring family and friends with you. Recharge your personal batteries and get a new perspective. This is the best vacation for the money...and tons of fun.

Did we mention the food? There's mouth-watering gourmet food (all you can eat!); hosted cocktail parties (means you don't have to pay!); and don't forget the free room service, 24/7 (can you say "breakfast in bed?").

And at the end of the cruise swag will be given away, and there will be an opportunity to win hundreds of dollars worth of prizes, as well.

Why Book Now?

Booking now holds the room at the current rate. If you wait, the rates WILL go up. The deposit is just \$200 per cabin. Don't be afraid of losing your deposit should something come up. The great news: Your deposit is

100% REFUNDABLE up until the August 1 final payment date. Don't wait until August; the prices will go up or the cabins will be gone! And most important, the cruise organizers have to start releasing cabins back to Royal Caribbean at the end of March. Funny thing—they want to give others an opportunity to sell the cabins.

Quality Not Quantity

There is a limit to how many cabins we are offering. The DJ Cruise for Mobile Entertainers doesn't sell 100s of cabins and you might ask yourself why. Our seminars and workshops are not designed for hundreds of people at once, but instead are geared for more interaction with attendees and quality of content. That way you'll be able to get more out of them.

This cruise is open to all types of Mobile Entertainers: DJs, MCs, karaoke hosts, hypnotists, singers, magicians, impressionists, and others are all welcome to attend. And don't forget to bring your family and friends! Special family rates may be available but they are going fast. Call and find out the details.

For more information contact Debbie McKenzie (805-382-4386 or djdeb@djcrui.com). To make your reservation online visit www.djcrui.com.

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If It's Worth Writing...

A challenge to treat your writing as seriously as your speaking

By Stu Chisholm

As DJs, our clients have expectations of us. We're each to be the perfect emcee/host and, by extension, have a good command of language. While a big part of our job is playing (and knowing) music, along with reading the crowd, another huge part is our verbal skill.

But what about the written word? Many radio DJs are also copywriters as well as commercial voice-over announcers. These days, most of the writing that DJs do (along with everyone else in the business world) probably involves e-mail. "Netiquette" says that when it comes to misspellings, typos, and sloppy language, you let the little stuff slide, and maybe even some big stuff. But keep in mind that we, the professional DJs, are the face of public speaking, and that rule of thumb doesn't necessarily apply to us. It's important that we maintain the highest standards of professionalism in our writing, especially in online posts, which are on the Web for all the world to see! *This includes potential clients and employers.*

Awareness of the Write Stuff

What first prompted me to address this issue was a topic list on the main page of a popular DJ forum. The owner of the site used an apostrophe in "ideas" as a main heading. ("Idea's.") An apostrophe can indicate that one or more letters are missing. So, for example, we write "It's" instead of "it is." (Note: don't use "it's" when referring to an object: "its properties," etc. The distinction is easy to make: if you

cannot substitute "it is" for "its," then don't use the apostrophe.) The apostrophe can also indicate possession, as in "the bride's name." No letters are missing from the word, and the idea doesn't own anything, so it should just be spelled "ideas." The same is usually true for multiples: CDs, DJs, LPs, and so on. Now, in any other forum, this might sound like nitpicking, but in a professional forum?

Other frequently misused words often seen include "here" and "hear," "too" and "two," "there" and "their," "sight" and "site," etc. While we are all busy professionals and a typo here and there is inevitable, these small distractions are less forgivable for us, the wordsmiths of society. They pull the reader away from the thought being expressed, making your written communication less effective.

[Note: Don't rely on the spelling-and grammar-checking features of your word processor and e-mail programs. They are not "intelligent" and will often "correct" what you've written by changing it to something incorrect. Always personally proofread what you write before hitting "send" or "print."]

If you have a Web site, then you also need to make sure your writing is spot on. Most employers will pass over a résumé that contains a blatant typo, because it indicates a lack of attention and concern. I often wonder how many prospective clients will see a big typo on a Web site and think the same thing! What else is our Web site if not an online résumé?

From Page to Performance

When I've mentioned this before, some colleagues pointed out that they aren't writers,

and claimed that as long as they make the announcements well, their writing skills don't matter. Though this may be true for some of us (for example, if we have office personnel to handle client correspondence regularly), I think that just about any DJ could benefit from sharpened writing skills. For instance, do you script your announcements? If not, you should try it. Scripted and well-rehearsed announcements make you sound confident and make your show flow more smoothly. Fans of Todd Mitchem's "Let's Get Interactive" techniques know that "spontaneous" moments seldom are truly spontaneous. They're thought through well in advanced, scripted and thoroughly blocked out. Good preparation always shows.

That attention to prepared, written detail cycles back into the all-important area of verbal performance. Delivery is obviously more important than spelling when we're actually performing, but practice with words on a page before the gig will only improve your speaking ability. According to legendary San Francisco DJ/on-air personality John Mack Flannigan, DJs should take the opportunity to read their scripts (and just about anything else they get their hands on) out loud and record their voices. Read the paper, or even your *Mobile Beat* magazine,

aloud and then play it back when you're driving somewhere or jogging. Pick up on words or phrases that you overuse and think of ways to change them up. Critique yourself. He also recommends that you smile when reading or talking over the phone. Believe it or not, people can tell. It lends your voice a quality of warmth and friendliness that puts people at ease. Use it over the phone when talking to clients. At first it may feel stiff and phony, but over time will become your natural default. More importantly, you'll sound as professional as you write.

In our day-to-day lives we're obviously going to get busy. Time is limited, and we might type out a quick message that we barely read ourselves, especially online. I know that when I type anywhere near 200 words per minute, my accuracy goes downhill fast. There is a time and place for informality and easing up on the rules. For professional DJs, though, those times and places are a lot fewer than for everyone else. We're always auditioning. We also have

There is a time and place for informality and easing-up on the rules. For professional DJs though, those times and places are a lot fewer than for everyone else. We're always auditioning.

a responsibility to uphold a certain level of excellence where our verbal and writing skills are concerned. Make good writing and good delivery complementary habits.

You wouldn't want to mutter and fumble your way through important announcements at your next wedding reception, right? In the same way, next time you have to write, remember: if it's worth writing, it's worth writing well. ■

Help Is Just a Click Away...

Just in case you haven't figured it out by now, the spelling and grammar checking feature in Microsoft® products like Word® and Outlook® can't always be trusted to keep you out of verbal trouble. Where else can you turn for the help you need to get your sentences just right? Here are a few editors' "secret" weapons:

www.dictionary.com – dictionary site that returns entries from multiple online dictionaries when you look up a word; excellent thesaurus, also...

http://dictionary.reference.com/writing/ – part of www.dictionary.com providing solid help for proper grammar and usage

www.thefreedictionary.com – dictionary and links to other reference sites, including legal and financial dictionaries

www.bartleby.com – single-entry search of a wide variety of reference tools

www.bartleby.com/usage/ - direct link to grammar help, including an online version of *The Elements of Style* by William Strunk, Jr., still a standard usage guide

www.websters-online-dictionary.com/ - Webster's "Rosetta Edition" provides a ton of info on an expanding number of subjects

www.google.com – to use Google's helpful look-up feature, simply type "define:" followed by the word, and you'll receive definitions from across the Web



BE OUTSTANDING

as a Public Speaker • • • • •

Part I: Practice is in session. Get ready to pump up your vocal performance.

By Paul Kida, The DJ Coach

As DJs/MCs, two of our greatest tools are our vocal ability and our presentation. Are your tools as sharp as they could or should be? Is there room for improvement? Do you know the ten key aspects of public speaking, and even more important, are you using them to the full, constantly improving on their application?

We will discuss these ten aspects in two parts: First, we'll look at actual speech qualities and, and Part II next time, we'll examine the physical and emotional components that will round out your speaking abilities. Whether you are a seasoned speaker, or just getting the hang of being an MC, you're sure to find something helpful in the following exercises.

Artful Articulation

Let's start off with the most important factor, which is clarity and proper pronunciation. There is nothing more annoying than listening to a person who speaks indistinctly and mispronounces words. Slurred, indistinct words are hard to understand, which in turn, causes your audience to become disinterested. This is basically a death sentence for DJ/MCs and shows no respect for the audience.

When speaking, you must first be relaxed, and have proper posture to allow sufficient airflow from your diaphragm and lungs. Do not speak too rapidly, as this tends to cause your words to run together. Slowing down your speech to a moderate pace prevents this from happening.

Enunciate or speak each word clearly. Opening your mouth sufficiently can help you do this. It is good to practice in front of a mirror and to record yourself while speaking. As you speak each word, break it down into respective syllables, slightly overexaggerating them. This will help you speak clearly when you are talking at a normal pace, which, in turn, will keep your audience focused on your message.

Pronounce your words properly, especially names that may be unfamiliar to you. Mispronouncing any names at an event is one



of the most distracting things that can happen while you are speaking. When you meet with your client, write down the names phonetically, in addition to the actual spelling of the name so that you will not forget. Double-check the proper pronouncement of all names that you will be announcing, as well as any words that you might be unfamiliar with.

Fluid Dynamics

In conjunction with clarity of speech and pronunciation, you will want to be fluent in your speech. Your words and expressions should flow smoothly, keeping your audience at ease and, again important, attentive to what you are saying. If your speech is broken and choppy, your listeners will tend to let their mind wander and



A smooth, fluent delivery given with confidence guides your listeners to where you want them to go.

you will lose them. However, a smooth, fluent delivery given with confidence guides your listeners to where you want them to go, keeping them focused without distractions.

A swarm of deadly enemies can attack your fluency. I refer to these as “word whiskers,” which are annoying little repetitions during speech delivery. You know the ones I am talking about!

“Uh,” “and, uh,” “all right,” “all right now,” “and now,” “okay then,” and the list goes on and on! People generally use these unnecessary additions because they are trying to think of something to say next, and they feel they must say something in order not to break the train of thought. It actually has the opposite effect, because you are not saying anything of substance. Instead of continuing to speak through word whiskers, it is much better to just say nothing—yes, I said nothing. A brief pause to collect your thoughts is much less annoying than “and, uh” and it really does not affect your fluency to any large degree. Of course you cannot use too many pauses, otherwise your audience will think that you are not familiar enough with your material. (Another reason that preparation is very important!)

Voice as Spotlight

Since we have mentioned pausing, let’s examine that subject for a moment. As noted above, many people believe that pausing during a public speech breaks up the flow and causes the audience to lose concentration. Nothing is further from the truth! When used properly, pausing will actually assist your audience to get a certain point if you use it to impact the importance of what is being said. When you pause and emphasize certain words, the audience is forced to think about what you have just said. It allows time for that thought to sink in and to have more meaning.

By emphasizing or stressing an important point or an important word and then pausing, you are guiding your listeners to focus, to listen, and to be a part of the event. If you ask a rhetorical question, pause. Allow your audience to mentally answer that question. When you change direction of thought in your speech, a brief pause will help the audience adapt to that change. If you want to emphasize a certain word or phrase, you could pause to make the audience think about it. A quick example would be: When you say, “Today, we honor Mr. and Mrs. Jones” as a simple statement, it doesn’t have much feeling. Instead, say “Today... (pause) we will honor Mr. and Mrs. Jones!” You have made the statement meaningful and alive, bringing it into sharper focus.

Vocal Control Center

The next aspect of public speaking that we will examine is modulation, which means basically the use of variety in your vocal presentation. Modulation is using the “Three P’s” of Pace, Pitch, and Power. By varying the speed (pace) of your delivery, raising or lowering the tone of your voice (pitch), and increasing or decreasing the volume (power), you add sparkle to your presentation. You will motivate people and touch their emotions.

Use a slower pacing of your speech to convey important points, and to make an impact on the audience. To create excitement, speed up your delivery, raise the pitch of your voice and add some power (volume). When done properly, you will see a dynamic change in your audience. Through good preparation and knowledge of your speaking material, proper modulation will truly make your public speaking come alive!

The last part of our discussion deals with volume. As an audience member, how many times have you heard “What did he say? I can’t

hear the DJ.” If you are clear in your speech, using proper pronunciation, giving a fluent and smooth delivery, stressing the correct word(s), and modulating correctly to bring it to life—what good does all this do if the audience cannot hear you? Make sure that your volume is adequate for the room and that the guests can hear you throughout the room. (This is another reason that you should get to the event in plenty of time so that you can do a sound check.) Of course, the quality of your equipment is another factor, but that is an entirely different subject. I will assume that as a professional you have the highest, quality equipment and that everything is set up properly.

When you do your sound check, watch your audience as you are speaking, even if it is only the catering crew setting up before the guests arrive. Observe their reactions. You can generally tell when people are straining to hear you, or if they are annoyed because you are speaking too loudly. If possible, move around the room to get an idea of the acoustics and how your voice is sounding. If you have an assistant with you, have him/her walk around the room while you are speaking to see if you can be heard, then make the necessary adjustments.

If you must speak louder, do just that! Correct your posture, make your voice louder, but never shout. We have all heard those commercials on television that blare obnoxiously at us. Don’t be a commercial! Use adequate power to increase your volume without shouting, and without using a cheesy, so-called DJ Voice. You all know what I mean. It is one of the things that gives mobile DJs everywhere a bad name!

Striving for Eloquence

In conclusion, ask yourself, “Is my public speaking where it should be?” Are you consistently using:

1. Clarity and proper pronunciation
2. Smooth and fluent speech
3. Proper pausing and word emphasis
4. Good modulation
5. Proper volume

If you can answer yes to all, then great! But most of us have some area in which we can still improve, even if we’re veterans in the MC game. Continue to work at each of these aspects and improve on them. If you need more extensive work on your public speaking, use these five speech characteristics as a basis to learn and grow. Take each one a step at a time, working on them to improve your speaking abilities.

This, however, is not the end. There are five other characteristics of a more physical and emotional nature that will make you complete as a public speaker. We will discuss those in the next issue. ■

If you have any questions, comments, or topics that you would like to see covered in future articles, please contact me at pkida@msn.com or djcoach@mobilebeat.com.

Paul Kida, the DJ Coach, is a founding member and the current president of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcatsdj.com), and is a regular speaker at the Mobile Beat DJ Show.

Does Size Really Matter?

Properly applying the idea of volume across the spectrum of DJ issues

Treat each performance with the same level of quality, regardless of attendance, price or stature.

By Larry Williams

What it is about size that makes people believe that more is better? The first thing that comes to mind for many DJs is their sound systems. There will always be those who feel the need to demonstrate the size and volume of their sound systems in an attempt to claim equipment superiority. Even when a case can be made that a sound system is impressive, it is not always clear that the perception of the majority of audience members is favorable.

But the concept of volume, as it pertains to the DJ profession, extends to far more critical areas of our industry than you might expect. Volume, or quantity as it is more commonly defined, is often used as a barometer to gauge one's success. We see this all the time among DJs who choose to track their progress from year to year based upon the number of shows they have performed. In this instance, volume is used as a measure to forecast expenditures and revenue.

The number of anticipated audience members can be beneficial when preplanning an event. Not only can this number affect the size of the sound system needed, it can also be extremely important when consideration is given to package type, number of hours, and other amenities which may be needed when preparing a price quote for services. This measure of size can contribute to a more accurate form of customer service.

Volume...in Dollar Bills, Not Decibels

There has been an intra-industry debate for years about DJ pricing, whereas the DJ who charges the highest price for their services is perceived as the better DJ or at the very least, the better salesperson. The increased monetary "volume," or higher price, might validate a successful transaction, but it does little to warrant a universally accepted elevated status within the profession. The adage "You get what you pay for" is sometimes only partially accurate.

When one looks at things such as experience level, package amenities, customer affluence, and geographic locale, it can be reasonably determined that price alone is not necessarily an accurate measure of one's prominence or extraordinary talent within the industry. It is entirely possible for a DJ in one locale to be half the price as an equally talented and experienced DJ in another area where differing economic conditions exist.

Where some within the industry might suggest affixing a greater universal price within our profession, such an upper-level price might best be perceived as contributing to an industry average. Pricing is one instance where volume, or quantity in the form of revenue, is a matter of individual discretion.

Strength in Numbers

For the past several years the DJ industry has seen a greater emphasis placed upon organizations that have evolved in an effort to unite area DJs. Here in lies another perception where size, in the form of quantity, is often used in an effort to recruit individuals for membership. The perception of "strength in numbers" bears a very real advantage that can be realized within

these organizations. However numbers alone can be ineffective if programs, networking and educational content fall short of their intended goals.

Perhaps one of the greater misconceptions among DJs is how we perceive DJ conferences and gatherings that offer networking and educational content. Too often, these conferences are measured only by an immediate reaction to attendance figures. For some, a DJ conference can best be determined as successful if attendance figures were abundant. Similarly, the general perception of smaller gatherings is often looked upon as not successful if attendance figures were low.

To form an opinion of an industry gathering based upon attendance figures makes about as much sense as predetermining the success of a dance party based upon the number of audience members. Here is a case where "strength in numbers" has little to do with educational content, enjoyment and perceived benefit.

In the final analysis, bigger is not always better! What might be popular, higher priced, or well attended may or may not always be the very best. Size matters...but it matters most when its specific context is taken into account.

When we treat each performance with the same level of quality, regardless of attendance, price, or stature, we can establish a greater rapport with our customers and effect a more positive public perception of ourselves, our business, and our industry.

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing). He is a local chapter director for the ADJA and recipient of the ADJA's 2006 Michael Butler Humanitarian Award.

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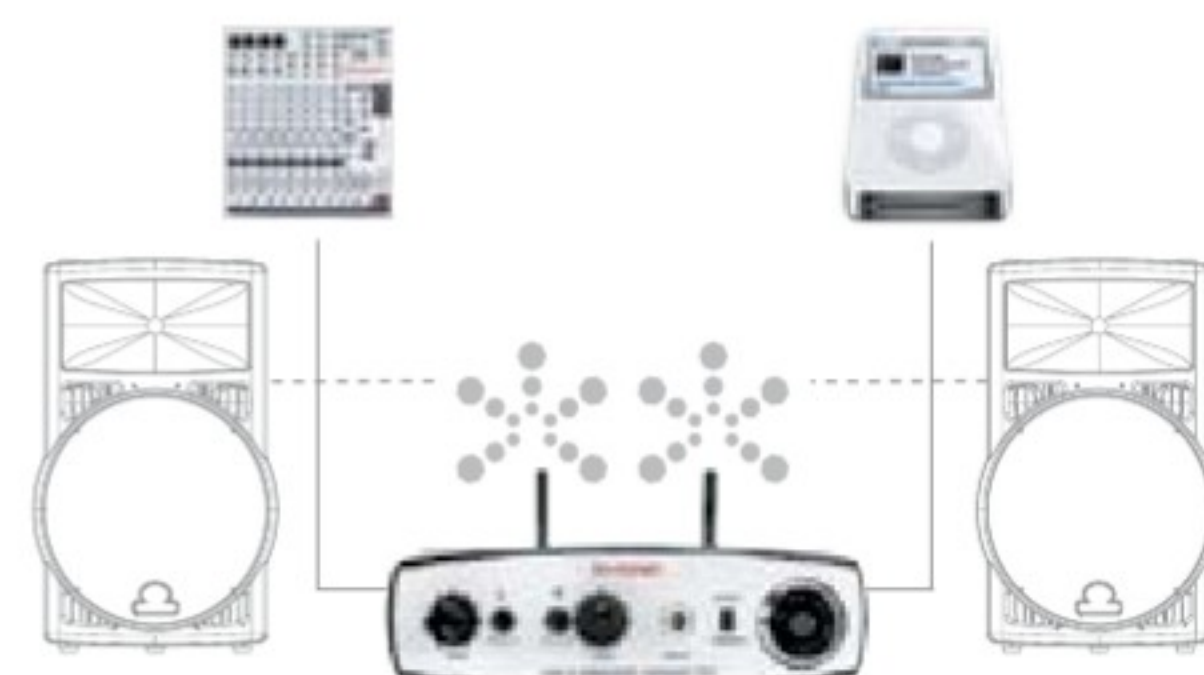
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By Anthony B. Barthel

DJs know that their CD players have a huge impact on the audience. Those who use them to spin tunes can affect the way the audience behaves; it's an easily recognizable fact. But CD players have had a greater effect than most DJs realize. It's the technology that has made CD players affordable that is now being used in sophisticated laser light shows in Europe...and that technology is coming across the pond to a dance floor near you, at a price that's not out of reach.

Recently we got an update on the laser industry from William Benner, Jr., who is the co-founder and president of Pangolin Laser Systems and serves on the International Laser Display Association's board of directors. Much like those BASF commercials say, Pangolin is a company that makes the things you use better, rather than making the things you use. Pangolin's technology can be found inside a large percentage of laser lighting devices used by DJs and other show designers.

Aiming for Visual Excitement

And what can be done with the new laser lights shows that are on their way? A lot, according to Benner, who described the three major uses for lasers in entertainment being used today.

Laser Graphics. This technology uses scanners and software, and can draw animated figures on a projection surface (screen, wall, etc.) This is popular for use at trade shows and can include scrolling text, animated figures, etc. A laser can project onto any surface, which means that you can even use the air walls in a hotel's banquet or meeting facilities as projection surfaces. This opens up creative possibilities and widens the potential reach of your visual elements during a show. You could also use laser graphics

to display a bride and groom's name or notes of congratulations, etc. Essentially, the new graphic technology allows mobile users to access some of the excitement generated by large scale laser installations like the famous Stone Mountain's Lasershow Spectacular in Atlanta, where images are projected directly onto the surface of a mountain.

Overhead Beam Effect. Using a very light layer of theatrical fog in a room you can project beams over the heads of the audience. This is often used at corporate meetings and sales presentations.

"A laser does things that no other light does," notes Benner. For example, a laser can be made to look like water, as in Disney's Little Mermaid ride. This gives the audience the impression they're under water.

Audience Scanning. This is something that is currently hot in Europe and Asia and will be coming to the United States soon, as two companies got the approval to do this here. Essentially, this method projects laser light directly into an audience, thus incorporating them into the light show and providing a powerful visual motivator. Using advanced technology, you can project images, color or almost anything imaginable onto the dance floor population.

The Center for Devices and Radiological Health (CDRH), part of the FDA, has required manufacturers to prove that any laser light they're using doesn't damage an audience's eyes and Pangolin was able to do just that. As a result, a whole new opportunity has opened up in the United States.

Benner points out that technology is now available to take simple Adobe® Flash® animation routines and turn it into huge laser graphics. "Flash animators can convert their images to laser graphics. This means that people don't have to learn a new language or technique to create stunning visual images."

Mobilizing the Laser Show

Other technologies allow laser shows to be controlled by DMX-compatible programming, bringing control of a laser show closer to the

mainstream that most mobile DJs are familiar with. And while on the subject of being mobile, the newer solid state lasers are very compatible with the challenges of being on the road: they're very rugged and much more compact than the previous generation of gas lasers.

It used to be that the lasers used in lighting were the same devices that came from the medical profession. As such, they weren't really meant to be lightweight, portable, and roadworthy. That's not true any longer with solid-state lasers. And it used to be that an effective laser light show required water cooling and a tremendous amount of electricity usually sourced through 220-volt circuits. That's no longer the case with devices described by Benner as being about the size of a shoe box, which can be plugged into a standard 110-volt outlet.

"What has really propelled the market are the solid state lasers developed for CD players," reports Benner. "Since there is so much attention to CD-ROM drives, this has enabled solid state lasers that we can use for projection."

Blue-Ribbon Light

Since lasers are now available in red, green, and blue, this means that the same processes that is used to create images with a traditional projector or television set can be used to create full-color laser shows as well. Blue lasers are now becoming more widespread thanks to the development of Sony's Blue Ray media playback technology, according to Brenner. While they are currently the priciest lasers, as Sony's technology becomes more widespread it is fully expected that the price will come down to the level of red and green lasers.

While a good laser projector still really can't be called "inexpensive," the \$4,000 professional laser projector of today takes the place of one that, in the past, cost tens of thousands of dollars, required dedicated electrical circuits, and a constant flow of water for cooling.

For DJs whose budgets and creativity levels support it, a good laser show can totally involve an audience—both emotionally, by capturing their imagination, and literally, by making their dancing bodies part of the show. ■

AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

VOLUME 3 ISSUE 2



Winning Big in Vegas: National Meeting Recap

At the latest Mobile Beat show in Las Vegas the ADJA announced a bevy of new benefits to assist members in building and growing their businesses.

They included: a fleet vehicle purchase program at invoice pricing; free website hosting, including template-driven sites; discounts on printing; a 2% cash back low-rate leasing program; and many more new benefits. Nobody offers more value for their members than ADJA, the only registered trade association for Mobile DJs.

Also announced was the ADJA's development of Virtual Local Chapters for members that don't currently have a local chapter in their area. This represents an exciting opportunity for members to gain even more access to educational content and networking with other DJs. Dr. Drax also announced a new educational program of quarterly webinars with prominent speakers such as Bryan Dodge and Michael Port.

The association advanced its commitment to continuing education by modifying member profiles to acknowledge their accomplishments, such as convention attendance, relevant college course work, workshops and other forms of training. Length of membership will also start to be tracked and displayed. This will give consumers more and more information to help them to qualify the entertainment for their event.

ADJA Unveils Code for Pros

At the National Meeting in Las Vegas, ADJA Director Brian Graham introduced the attendees to the newly released ADJA Code of Professional Conduct.

"This was a long time coming," said Graham, "and something that our members wanted and that we felt that they could all achieve. We intend to increase consumer exposure to the code of conduct to help consumers to find qualified mobile DJs. That, in concert with our DJ hiring tips, will help consumers to see the value in quality mobile entertainment."

The Code is reprinted here and can also be found on the ADJA.org website.

ADJA Code of Professional Conduct

As a member of the ADJA, I commit myself to business excellence and will:

- Operate my business in an ethically sound manner while maintaining the highest standards of professional conduct.
- Abide by all laws and regulations governing my professional activities.
- Use legal forms of music and performance materials in the conduct of my entertainment services.
- Be honest and realistic, conveying talent, abilities, and level of services to my clients.
- Deliver products and services to my clients, as promised, to the best of my abilities.
- Use a written contract clearly stating all charges, services, products, performance expectations and other essential information.
- Provide a safe work environment with adequate protection for my clients and their guests.
- Maintain adequate and appropriate insurance coverage for all business activities.

Awards

Each year at the National Meeting, the ADJA awards members and industry leaders for exceptional performances and contributions to the mobile DJ profession. This year the ADJA had a lot of awards to present...

ADJA Announces Legends of Rock & Roll Hall of Fame!

The ADJA created this unique Hall of Fame to honor those professional recording artists who

have given so much to our industry, that have pioneered music and dance forms that have survived the test of time. This is an award of distinction to those few who have created art that we have thereby been able to earn a living playing their art.



Chubby Checker with Dr. Drax

2007- Chubby Checker

As our first recipient, we could think of no other artist that has contributed to the success of mobile DJs' events than Chubby Checker. Today, some 40+ years after his hits, "The Twist," "Pony Time" and the ever popular "Limbo Rock," people are still dancing and having fun to the artist's upbeat sounds. Even today, his hits have been remastered and mixed into contemporary versions that still have that classic Chubby Checker sound. The ADJA is proud to honor Chubby Checker as

Continued on page 60

We'll Get By With a Little Help from Our Friends:

By Alison Lane

The South Florida Chapter of the ADJA held its first Disc Jockey Summer Jam Event on June 13, 2006. I was one of the members of our Planning Committee and offered to help out with the media coverage.

I did not have a lot of experience in this area but did have a grasp of what we were trying to accomplish, plus an awareness of some of the news sources in our local area. I can honestly say I learned quite a bit from this experience. Looking back, there are many things that I intuitively knew how to do that worked. But there are also things that I probably would do differently next time. If you are in a similar situation and are planning an event for your local chapter, this article will help you to have a successful media campaign.

Plan to Succeed

There are many things that go into planning media coverage before any words go to print. In fact, I would say that planning is the most important part of this entire process. Once you have a committee established to work on putting the event together, it is important to have one person designated to handle the media coverage. This ensures that someone is responsible and that you have consistency to your message. Everyone on the planning committee, however, should be able to provide input into the message that will be delivered. You'll be able to get a wide variety of perspectives and make sure that no essential information is left out. It is also important that the committee decide on as many of the details as possible (e.g. start and end times, date, place, cost, food, entertainment, etc.) so that all of the necessary information is available to give to the media. The committee may have to meet several times prior to this to iron out all of these decisions. One mistake that people typically make is not giving the media enough time. Media personnel have deadlines they must adhere to and

usually need to have the information at least 2-4 weeks prior to the event.

News Fit to Print

The next step is to gather all of the information you have into a format that is easy for the media to use. This is typically done in a press release. Since I did not have experience writing press releases and my partner Joey Scot did, I asked for his help in writing one. He did an excellent job and I was able to use the press release that he wrote for all of the media sources I contacted. So don't be afraid to ask someone for help who has the expertise that you may not have.

Committee members can also be helpful in identifying what sources to contact. You or other members of your committee can discuss what publications, trade magazines or newspapers in your area disc jockeys would be most likely to read. We took it one step further and also thought about what sections they might be most likely to look at and when they would be reading them. For example, two of our main newspapers in South Florida, the Sun Sentinel and the Miami Herald, each have a large entertainment section that comes out on Friday and is widely read. In these sections, they list local happenings and a calendar of events. We felt that disc jockeys in the area would definitely be viewing these sections.

The timing of your event will come into play as well. We scheduled our event for a Tuesday so as to not interfere with weekend jobs. Because the event was scheduled for a Tuesday, the Business Monday section became another good place to advertise. Newspapers are usually willing to advertise in other sections as well such as the Community News, Bulletin Board and Neighbors sections. You may want to ask your local editor which sections of the paper might be the best places to publicize your particular event. Since there are no guarantees that your information will actually be printed and everything is subject to "space availability," it never hurts to advertise in multiple sections so that you will at least have some coverage of the event.

It's People!

A key to getting your message heard is to make sure that you get to the right people. I had one



situation in which I sent the information to the person I had been directed to a month prior to the event. I did not realize that she was not the actual person handling the communication for that section and was forwarding it on to someone else.

Apparently, there was

either a delay or miscommunication and the person who needed to receive it did not get it until much closer to the event. He then had to scramble to get it published and chastised me for not getting it in sooner. Each person at a newspaper has a very specific role and usually does not handle anything outside of their immediate area. It pays to take the few extra minutes to ask the right questions so that you are talking to the right person who can get the job done. And there are times when you will have to talk to several different people before you can get to the right person. It also helps to have all of the contact information for that person, since you will have to contact them again.

Another way to increase the likelihood that your article will get printed is to ask how each person would like the information given to them. This may sound time-consuming and cumbersome but it can actually save you time and grief in the long run. Most of our sources accepted the information by email but some preferred the information by fax and one person asked that I send the information in the body of the email rather than as an attachment. They also varied in the amount of information and detail they wanted. Most of the basic information requested included the name of the event, the address where the event was being held, the date and time of the event, the cost of the event, contact information for the event and a brief description of the event (the basic who, what, when, where and how). One or two places wanted more detail such as more about the purpose of the event, the industry or organization and the members. Everyone was willing to accept the written press release which had all of this information and pull out the relevant information they needed. I chose to contact each person individually to send them the press release. This was a little more time consuming but definitely added a personal touch and was less confusing for them.

And while we are on the subject of confusion, we thought we had done a great job of including contact information on the venue, for the chapter, and to make a reservation for the event. And we thought we were clear. However, in one instance, the outlet printed the venue as the contact for reservations rather than our ADJA contact. In

A key to getting your message heard is to make sure that you get to the right people

Working with the Media

another instance, a source left out significant contact information for the reader. We had to contact the venue and make sure they had flyers they could pass on to rotating shifts in case they received questions or phone calls about the event. It is always important that the venue, the media and your committee all have the same information and that it is accurate, complete and consistent.

Don't Forget the 'Net

I've talked a lot about newspapers but there are many other ways to publicize your event. The committee came up with flyers that could be distributed in stores or sent via email. We also tried to think of places that disc jockeys might frequent, such as music stores, so that posters could be displayed there. We looked on Internet search engines for DJs in the area and asked if we could send them an email flyer. I also contacted a local publication called Around Town that publishes city happenings and entertainment and a local publication that targets entertainers in the area, called In The Biz.

And don't forget the Internet. All of the publications I contacted had websites and were happy to publish information on them as well. In fact, many of them automatically included this in their coverage of the event. Changes can be made more quickly and with less lead time on the Internet than with other publications such as newspapers. In one instance, a correction needed to be made and it was too late to do so in the newspaper. The editor offered to make the change on the website so at least that audience would have the correct information.

Fine-Tune Your Follow-Through

Once you've contacted all of your sources it is critical to follow up with them. I had several instances where my contacts stated they had not received the information or had lost or misplaced it. I had to resend several of the press releases so the information actually did appear in print. This also helps to keep your press release fresh in their mind.

It is just as important to ask for a date when the article will appear and how often the publication is printed and distributed. I used this information to search for every article that had been promised. I was able to see what the consumer was going to read, what mistakes needed to be corrected and even have information printed again as some publications are printed weekly or twice a month. One example of how this worked in our favor was that the information printed in the Business Monday section of one of the papers was partially incorrect. I immediately contacted the editor who graciously offered to reprint the information the next day. I was pleasantly surprised to see that not only did she follow through on her promise but she printed the information on the front page of the Business section on the day of the event. Another thing that I did regularly was to keep committee members updated on the media coverage and let them know exactly where and

how to access the information. I think this helped to keep everyone on the same page and abreast of what was happening with the media coverage.

remember me next time I call to ask for her help. You may also have others to thank, such as the committee itself. Our planning committee really came together as a team and I thank them for all



Increase Your Mileage

Although it is easy to think that the job is over once the event takes place, that is far from true. There are still several things that need to occur both during and after the event. To maximize the event itself, it is wise to have someone assigned to take pictures and essentially "cover" the event. It is probably unlikely that a media person will come out to the event but if you know someone who will do so, that's great. You can easily use chapter members to take pictures and notes about the evening. You may also want to track how participants found out about your event so you know what media to use next time.

There are several things that you can do after the event that will also make it easier for next time. One suggestion that leaves a nice impression is to send a thank you to the media. You would be surprised what a great response I received from doing so. Most people only hear the complaints, so they really appreciated my note or phone call. I sent individual notes to each person who had contributed to the media coverage and pointed out how well attended the event was, how their coverage had contributed to the success of the event and how much I appreciated their assistance. I did not have an email address for one person and thanked her by phone. She was really shocked to get my call and we both laughed about how she only hears about the problems. I believe she will

of their support and help with this process.

I have just a few final suggestions. While the information is fresh in your mind, you should put together a contact list with phone, fax, email and any other pertinent information so you are not searching next time to figure out who to contact. The last thing I would suggest is to think about what you've learned and how this process could be improved next time. I was lucky because writing this article gave me the opportunity to do just that. I wish you the very best of luck with your next event! ●

Alison Lane currently serves as the Vice President of Membership of the South Florida Chapter of ADJA. She is also the Vice President of Time For Fun Entertainment, where she performs as a disc jockey, entertainer, karaoke and game show host. In the past, she has worked as an organizational development consultant, leadership/management development director, corporate trainer and licensed mental health counselor.

Outside Counsel Improves Your Chances of Success



By Bryan J. Dodge

Without good counsel, you may experience frustration in executing your life's plans.

You increase your chances of success by counseling with others who have the expertise in areas you find most challenging.

This is the main reason I'm in the process of developing Results University. Our mission is to bring proven, successful programs to companies and individuals--people like you, who have chosen to build a better life. You can move to the next level by receiving professional advice from our:

1. Expert speakers
2. Skilled consultants
3. Corporate and individual financial advisors
4. Performance coaches
5. Debt counselors
6. Credit repair experts

In my experience, these are the areas of personal growth in which people need counseling most often. Companies and individuals that I have worked with over the past 18 years have asked me to create a team of the best advisors in these areas to produce the results that they have come

to expect from Dodge Development.

You must search for wisdom as you would search for hidden treasure. Very few treasures lie in plain sight; you must actively search for them. To build a better you, you must value wisdom more than you value wealth or possessions. Wisdom does not come from within. Wisdom comes from sources outside of us.

Securing expert counsel almost always results in a better life, but you must choose your friends and coaches wisely. According to Proverbs 13:20 "He that walks with wise men shall be wise: but a companion of fools shall be destroyed." The choices you make regarding the advice you receive are very important. This is what inspired me to develop Results University...so you can find people you can trust to ask for help in the areas of life that cause you to struggle.

You should be cautious about whom you ask for advice. It's common knowledge that you should "Never take advice from someone more messed up than you." Look at a person's experience and integrity. Be sensitive to any red flags that warn you of dishonesty. Look at their priorities and how they truly live their lives. This way, you can have peace of mind when you seek their assistance. Through Results University, I assure you that I will hold these advisors accountable to produce the results that will help you reach your goals. ●

The Good Life Rules!

The Master's Series: Tag! You're It

By Scott Faver, The Game Master

Hey DJ! Welcome back to the Master's Series:

The Game Master's take on games, performance, marketing, and DJ business concepts, designed to take your business to the next level, and beyond. Each article will tap your potential, stretch your limits, and inspire you to—to give your clients what they want, make them raving fans, have them refer you to all their friends, and keep coming back for more! Just what we all want.

Last time we covered Infotainment: the combination of your entertainment skills and a company's need to train their staff. Armed with MPG, your corporate clients will eat this up... Now, let's find out if your marketing material is schizophrenic.

Fine-Tuning Your Marketing Mix

Consider your company name, logo, business card, tagline, website, letterhead, envelopes, DVD visuals and labels...Do they all look the same? Are you well-branded? Creating a unified "corporate image" has been discussed many times. And rightly so, as it is a key component of your marketing plan: to properly position your company in the market. However, is your marketing material schizophrenic? Does it best describe who you are and what you do? Does it attract clients looking for precisely who you are? Or, is your marketing material attracting the opposite of your desired type of

clients, thus hindering your closing rate? Matching your corporate image to attract the exact type of clients who are looking for your specific style is the magic of effective target marketing.

Did you consult anyone before creating these materials? An advertising agency? A marketing consultant? Other DJs? Your spouse? Or best of all...YOUR CLIENTS? It's time to Ask, Listen and then Act!

Desirable Feedback

Here's a way to get the right answers without the expense of an agency or consultant. You can use the following concept for ALL of your marketing material. Simply ask your customers. Satisfied or not, they will gladly tell you what you need to know. You may not like the answers, but they will put you on the right track.

Your tagline—a brief one-liner that describes your services and/or gets someone's attention long enough to inquire more—is a good place to begin. Here are a few popular taglines:

- "We Do It Your Way" - Burger King
- "Reach Out and Touch Someone" - AT&T
- "Think Different" - Apple



Some companies, like McDonald's and Staples, change their tagline every six months or so.

Here is a five-step process for gaining the knowledge you need to create a great tagline, based on your clients' perceptions:

1. Ask 25 satisfied customers what they liked best about your service.
2. Ask 25 prospects (potential customers) to express, in 10 words or less, what best describes the kind of service/entertainment they want for their celebration.
3. From the words and phrases used by your customers and prospects create three to five different taglines
4. Ask 25 different customers which tagline best describes the entertainment service they received.
5. The tagline receiving the most votes wins.

Keep in mind that the tagline that wins may not be the one you like the best. But it will be the one that best describes what you do. Which will mean it will appeal to future clients who are looking for what you do. And more will say YES!

I have a list of 30+ DJ taglines. Drop me an email for a free copy at Scott@ThePartyFavers.com

Next time we discuss I.E. and how it can make your next event a true success! ●

Background Music and Starbucks Coffee

By Peter Merry

Fifteen years ago, when you ordered coffee with your meal, your typical drink flavoring options were cream and sugar.

Today, you can walk into your nearest Starbucks Coffee™ (which is probably located less than a mile away) and choose from 55,000 drink flavoring options when ordering a coffee drink. Being a fan of Starbucks, due largely in part to their commitment to create a personal connection with their customers (it's no accident that they will often remember your favorite drink), I began noticing a simple lesson that many DJs have failed to learn, simply from the wide variety of coffee drink personalization offered by Starbucks Coffee, in comparison to one of the most widely overlooked opportunities for creating a personalized atmosphere at our events: the background music.

Background music selections have often been left up to the DJ, if for no other reason than a failure to offer the option to clients in the first place. I have been guilty of this just as much as anyone else in the past. It requires time and effort to compile and mix a personalized playlist to put on for background. Some

of us don't have time to invest with such tasks and others just prefer not to do the added work. So, instead we choose not to ask our clients for their input on genres, artists, or specific selections they would like to have played during the cocktail hour or during the meal. This then allows us to play the same cocktail mix, the same Kenny G. CD, or the Sleepless In Seattle soundtrack for the umpteenth time. As a result, our clients are only being offered "cream and sugar" music options. And we wonder why some of them might see more value in using an iPod!

"I have 20,000 songs in my library...you choose 10 for dancing and I'll choose the rest." This is a statement "cream and sugar" DJs have been using

with their clients for years. But today's clients drink Starbucks coffee and are used to making their own personalized choices. Why limit your options? Why not allow your clients the freedom to create a unique musical environment for their celebration while the guests are eating? Here are a few examples to consider:

One couple in June of 2005 had decided on a '40s theme for the bride's hair and gown, the bridesmaids' hair and dresses, and even the décor. Putting together a mix of classic vocal jazz artists like Frank Sinatra, Dean Martin, Ella Fitzgerald, Nat King Cole, and Billie Holiday, while featuring their best songs about love, was a perfect match.

In April of 2006, one couple requested a fun mix of alternative listening hits from the 1980s to entertain their guests during their cocktail hour. Songs like "Bette Davis Eyes" by Kim Carnes, "Down Under" by Men At Work, "Steppin' Out" by Joe Jackson, and "99 Red Balloons" by Nena filled the air. The guests started getting the idea

that they would be in for a fun celebration in just a little while.

At a Malibu reception in July of 2005, the bride and groom's list of background music for the meal included mildly upbeat selections from artists like: Jack Johnson, John Mayer, Dave Matthews Band, Coldplay, Ben Harper, Euge Groove, Norah

Jones, David Grey, and Keane. As the meal ended, the guests were having fun and they were ready to start dancing.

Try giving your clients more instead of less. Try challenging yourself to play something different in the background for each event. Try thinking about how much fun your job will be when you don't have to listen to the same mix, CD, or soundtrack at every event anymore. And try to imagine how many of your clients will see even more value in what you can do for them because you are offering to help them create something that truly will be unique and enjoyable. They deserve it. ●

Today's clients drink Starbucks coffee and are used to making their own personalized choices



HELP! All My Customer Wants to Know Is... How Much?

Eric Godfrey
Starz Entertainment, Tempe, AZ

It's Monday morning and your phone rings. You are greeted with a question that we have all become accustomed to. It is a question that over time has even caused myself and many others actual anger.

It usually goes like this: "How much per hour for a DJ," or "How much for four hours for a DJ?" Sometimes, it's not even worded in a complete sentence.

It evokes negative reactions because it feels insulting that nothing matters except price! But is that truly the situation? That person at the other end of the line does not understand your services, your livelihood or your business. They do not know what questions are proper to ask. It is our job, no, it is our duty to help them and educate them. We need to make them understand what is important. First and foremost, contrary to many popular magazines and self-help gurus, the DJ is not JUST the music.

Mission: Education

The key to overcoming this problem is to educate each and every customer you come in contact with as to why you are not "just the music." The first step in that process is that you don't just throw out a price and start into your standard list of why they should hire you. There is a very popular argument over whether to list prices on your website or not. Well, to me that is exactly the same as the "How much?" question. Sure, you can list all the "stuff" under the price. Do they care? Have you had an opportunity to explain why you are worth hiring or did they look at your price and move to the next DJ where they could call on the phone and get their answer to "how much." They end up with a list of names and prices...and oh yeah, this one has 120,000 songs in his library (119,940 of which he can't play at the event). Oh yes, and this one has insurance, and this one is a member of the ADJA. Do you think they are really going to discuss that? Well, only if you discuss it in the proper context.

OK, let's look at a bad DJ phone call. The phone rings and it is "the question." Here it comes...are you ready?

Caller: Hi, I was wondering how much for a DJ for four hours?

DJ: Well, we are \$600 for four hours and we will bring a huge DJ system, big professional speakers, lots of lights, even a wireless microphone, we are members of the American DJ Association, and we

carry a million dollar liability insurance coverage and we have 120,000 songs in our library, and we will be great for you because we're different from all the other DJs because we are a professional... Any questions?

Caller: Umm...no, thanks. I'll get back to you when we check some other people!

DJ: OK, but remember that is a busy day and we're booking fast!

Caller: [HUNG UP ALREADY!]

Did the DJ even ask what the event was or the date? I am willing to bet if I get on the phone and start making calls, say from the Yellow Pages, more than half of the "professional DJs" will not ask those questions prior to giving a price. I also will bet real money that most of them will give me a price within 30 seconds without even asking more than two questions. So let's look at that issue first. How much work do you put into a 14th birthday party for 30 people in a customer's house versus doing a four-hour wedding for 150 people at the local golf resort?

I am hoping you are going to tell me that you put WAY more work into the wedding. If not... that's another article. If you do put different efforts into those events, shouldn't you have different prices?

Let's go a step further. Assume you do ask the questions and you find customer number one is a small backyard wedding reception for 40 family members and is four hours long. Customer 2 is hosting 250 people for four hours at the most expensive venue in town, and it is a Mexican-American bride marrying the love of her life, a first generation Persian-American. Now, if you are going to tell me that you would take the same set of gear and same approach on these two events and the only factor is the four hours, then I am going to shake my head again and wonder what you are doing. You are telling me you would use the same gear or use the same gear at every show? Either you are bringing way too much to many of your events or you are under-selling (and probably under-delivering) for all of your bigger customers. And yes, the big wedding I mentioned was one I did last year. Their consultation meeting was 90 minutes long, the event was about 50% above my normal pricing, they went to three hours of overtime, and it took two final planning meetings and a rehearsal to cover all the details of bringing both heritages into the event. All told, there were over five hours just in meetings before we got to the actual event. (You can see their testimonial on our web page at www.starzentertainment.net.)

Let's go back up to our original phone call...and please excuse the sarcasm! Yeah, none of the other DJs are bringing a "HUGE" DJ system.

(Please define "huge"—I'll bet your customer has a different definition). Unless they ask, do they really care about your insurance policy and is it possible you just planted a concern in their head? ("Why did he tell me about that?") Unless you explain the importance of it, are they impressed by or do they even know the importance of the ADJA? And of course, every other DJ is not claiming to be different and "more professional." "120,000 songs" sounds impressive and it amuses me as the numbers creep higher and higher every year.



News flash: You will average about 15 songs per hour on every event. It might be the only thing that impacts the customer, but I could pick 1000 songs and carry them to every event and do better than the guy with 120,000 songs. If you look back at your

playlists I would be amazed if most DJs play more than 1000 different songs in a given year.

OK new phone call...

Caller: Hi, I was wondering how much for a DJ for four hours?

DJ: Well hi, my name is Eric. Can I start out by getting your name?

Caller: Why yes of course, Eric, my name is Becky.

Eric: Great Becky, I want to help you in any way I can. Let me ask, did you just start calling around for DJ services.

Becky: Yes, I did, I don't know where to start and I thought I'd get some prices first.

Eric: Well that makes sense, but any DJ that is truly professional will probably not give you a price over the phone without asking a series of questions. If they do then they really don't know what you are looking for, and to me, that means they do what I call a "cookie-cutter" event. That means they bring the same gear no matter how large your event is and they do the same show every week, inserting this week's customer's name at points in their normal script. We like to talk to you about your event, what you are looking for, any ideas or visions you have of exactly what would make your day perfect, and then we design a package to give you exactly what you want. Do you have time for a few questions?

Becky: Sure, but I really have just been getting prices.

In the interest of keeping this brief...talk about the specifics of the event. If it is a wedding ask about the proposal and get excited with the bride, ask about the venue and if you know the venue well, talk about it. Mention the coordinator at that venue by name and praise the customer for choosing that location. Get excited and talk about specific things you like about that venue. Get excited for the customer about their event and ask about specific details. Don't go into price, but

RECOMMENDED SALES RESOURCES

- FAME DJ School - FAST Training Seminars
- American DJ Association meetings - in a market near and dear to you.
- *You Can't Learn to Ride A Bike at a Seminar* - book by David Sandler
- The Sandler Sales Institute
- Tom Hopkins Sales Training

**They will be more
impressed that you
listened to them
than with any list of
impressive "stuff"
you can come up
with.**

do get locked into a face to face meeting. If they push for pricing and you have a good feeling, then give them a lowest price for that event, but explain that there are many options available and you want to explain them all in detail and, for multi-ops, find the best personality match with one of your DJs. Single op DJs would want to get more details as to their desires and explain how they can satisfy those items. ALWAYS avoid listing a bunch of items. You could inadvertently hit something that is a turn-off for that customer. Ask them about their opinions, dreams, desires and then focus on those points. They will be more impressed that



you
listened to them
than with any list you can
come up with.

So, the phone call is done and I got all the info on the event, and of course got phone numbers and e-mail from my customer. Some of you may want to do your entire consultation over the phone. That's fine, but the most important part of selling a customer on using you is building rapport—and that is VERY hard to do over the phone. Now as your price gets higher these issues get more important. If you are priced around

average or lower in your market, you are going to have less to sell the customer, as your price is really one of your marketing tools. When you are in the top 10% in price, you'd better be delivering the goods and you'd better be making it clear how you differ; and that is harder to do over the phone.

Building a Real Bond

If this call is a wedding... I now know a little about my bride, her fiancé, the proposal, their facility, their budget and I've displayed to her that I care about the emotional side of her wedding day. I also know that they went to a rather expensive restaurant for the proposal and that the groom is a romantic. I've helped her to picture my services somewhat, and praised her decisions, so we are bonding around her wedding.

But let me caution you here. Weddings are very emotional and tapping into that emotion is key in selling services at a higher rate... but, if your excitement is fake, and your emotions are not real and you are not truly interested in making the wedding day the best possible for your prospective customer, I recommend getting out of doing weddings. Many brides will smell fake emotions and move on quickly, and, even worse, if they feel you have been dishonest in your dealings, they will share that with every bride they know, sending your reputation quickly down the tubes. If you would rather be doing school dances with all the latest fads in music, then please stick to that area. If you are dealing with anniversaries or birthdays, many of the same emotional things apply. If you are dealing with corporate events or school events, show genuine concern for the success of their event and try to bond with the person you are speaking to as their helper or assistant in getting this task done successfully.

Every event type is unique. When you meet with prospective customers you are going to share with them a great deal of your knowledge on that type of event to set their minds at ease. Each one has its own particular challenges and issues, and you should cover that at your meetings. Once again, you can place yourself around the average in your market and not have to really set yourself apart, but if you are trying to be elite, you need to be able to sell the client on why you are worth more.

The next time you get the "How much" call, hopefully I've inspired you with a fresh approach so that instead of getting angry, you can take positive action and start educating your potential client. Don't be part of the problem—be part of the solution! ●



Contact the AMERICAN DISC JOCKEY ASSOCIATION

By Mail: 20118 N. 67th Avenue
Suite 300-605
Glendale, AZ 85308

By Phone: 888-723-5776
By Email: office@adja.org
By Click: www.ADJA.org

National Meeting, continued from page 60

its first inductee to the Legends of Rock & Roll Hall of Fame. To see more photos go to <http://www.adja.org/member/chubbychecker.asp>

Peter Merry Leadership Award

Each year the ADJA acknowledges one member that has sought to lead the industry forward in professionalism. This year's recipient is **John Young**. John has led the industry with increased efforts to raise educational awareness. He co-founded a Regional Networking group, and is the promoter and producer of the Northern and Southern DJ Conferences. With these conferences, he has brought in some of the finest trainers in the world to educate mobile DJs. His passion for elevating others and bringing more professionalism to the DJ profession is most notable. See more at <http://www.adja.org/member/petermerryleadershipawards.asp>



Chapter of the Year

Every year the ADJA recognizes a chapter that has done the most in the past year to exemplify the spirit of ADJA's motto, "Education, Networking and Support." This year's recipient is **Wichita, Kansas**.

Wichita has led the way with pioneering regional seminars and overall chapter camaraderie. They started and have built up a tradition of excellence with the MMES Conferences,



bringing together chapters within a region to boost strength and unity and offering support to any ADJA group within driving distance. They earned the Chapter of the Year for their efforts to strengthen the entire central and southern Midwest. See more at: <http://www.adja.org/member/chapteroftheyearawards.asp>

Michael Butler Humanitarian Award Recipients

Bill Dunsing - In 2006 the Cincinnati Chapter of the ADJA adopted a family for the Christmas season. In that drive, Bill not only located a computer for them but also collected extra toys and clothes through his church. Then, just days before Christmas the organization the chapter went through to help the family called with another family in desperate need. They were looking for anyone to take it on. However, the chapter was tapped, having just completed the drive for the first family. So Bill decided to take things on himself.



The story of his encounter with this new family goes way beyond Christmas giving. The man's wife had just died and he was left with seven kids in all. He was working long hours to try to keep from losing his house. Bill not only started a drive for this family for Christmas, but he also managed to find them a clothes dryer, a new stove and furniture, as well as raising over \$1000 in cash to help the man pay his bills. He has arranged for a financial advisor to sit down with this man and form a plan so that he can keep his home. Bill's family spent the three nights leading up to Christmas Eve with the family, bringing them dinner and supporting them in any way possible. For more of this incredible story go to Bill's website at www.dunsing.net.

Bill also gives his time to the Cincinnati ADJA Chapter as secretary, helping his fellow DJs build better relationships with one another and creating opportunities for the ADJA chapter members to thrive as professional mobile DJs.

Roy Dueitt - For almost two years since Hurricanes Katrina and Rita ravaged the Gulf Coast and many of the refugees were transplanted to Houston, Roy has stepped up and contributed time, money and compassion for his fellow human beings. Roy's



family took in a young unwed mother, assisted her in finding a job, car, and helped pave the way for her to build a reuniting bridge with her parents.

Roy contributes his time and talents to the Be An Angel Foundation. The organization built the biggest barrier-free playground in Humble, Texas. This playground allows children who are handicapped to play right alongside friends without physical challenges. Roy has also donated services to Project Graduations as a way to help keep kids off the streets at a time when it is dangerous for them to be out.

Roy continues to help the his fellow DJs in and around Houston and throughout the Midwest build and grow their businesses. He is currently the president of the Houston ADJA Chapter.

Jeremy Miller - The DJ industry lost one of its best in 2006. His name was Franz Seifert and he was a chapter leader, a big contributor to the formation of the Reno / Lake Tahoe Chapter. Upon his death, Chapter President Jeremy Miller rolled up his sleeves, marked off his calendar, and agreed to perform more than 10 shows that were already on Franz's calendar, with all proceeds to go directly to his widow and daughter. This not only kept a continual revenue stream to the family, but it also prevented Franz' widow from having to pay thousands of dollars in deposit refunds. On top of this, Jeremy also satisfied one customer's request for a refund by reaching into his own wallet and refunding a 50% deposit (\$995) so the family wouldn't be burdened. Jeremy's generous acts of kindness were precious help to a family in our own DJ community who suffered a tremendous loss.



Congratulation to these fine members for their efforts to build a better profession and a better world for everyone. They are examples of the ADJA at its best! You can see more at www.adja.org/member/michaelbutlerawards.asp ●

From the Web

CONTINUED FROM PAGE 6

Chand Wandel has an interesting post about a wedding he video taped—an iPod® wedding. In the thread *iPod Wedding Disaster* he describes how the event unfolded with exactly the results you'd expect from an event with no professional master of ceremonies.

Where do we start with Peter Merry's book, *The Best Wedding Reception Ever?* After introducing the work to a standing-room-only audience at the Mobile Beat Conference, Merry quickly sold out of his books with DJs carrying out cases of them. There was a euphoria in the attendees that hasn't been seen in some time, perhaps since DJs wore the Veggie Platter shirts after Mark Ferrel spoke in 2001. But, with some similar reactions to that presentation, some DJs aren't in line with the thoughts presented in the book. Do a search on any discussion forum and you'll find several threads about the



book. Over on ProDJ there are posts about how wonderful it is and how it may also be a sign of the apocalypse. Well, not quite the end of the world, but some DJs are really upset by some of the ideas Merry puts forth in his tome.

Music is a huge part of what we do, and there's an excellent discussion on ProDJ about cocktail music. In my opinion, cocktail music is the foundation on which your entire event is based and a good cocktail set can really put guests in the mood for a wonderful celebration. On the thread are some excellent set suggestions from people all over the country...and the thread is growing.

While Peter Merry's book is not a sign that the apocalypse is near, Jim Casey does have something he's sharing about the apocalypse: Sanjaya Malakar, the atonal American Idol candidate who is generating waves. Some love him, some hate him but he certainly is raising a stink, even more so than even William Hung. If you want proof that the apocalypse is about to happen, visit www.sanjayatheapocalypse.com.

I'll see you on the Internet! ■

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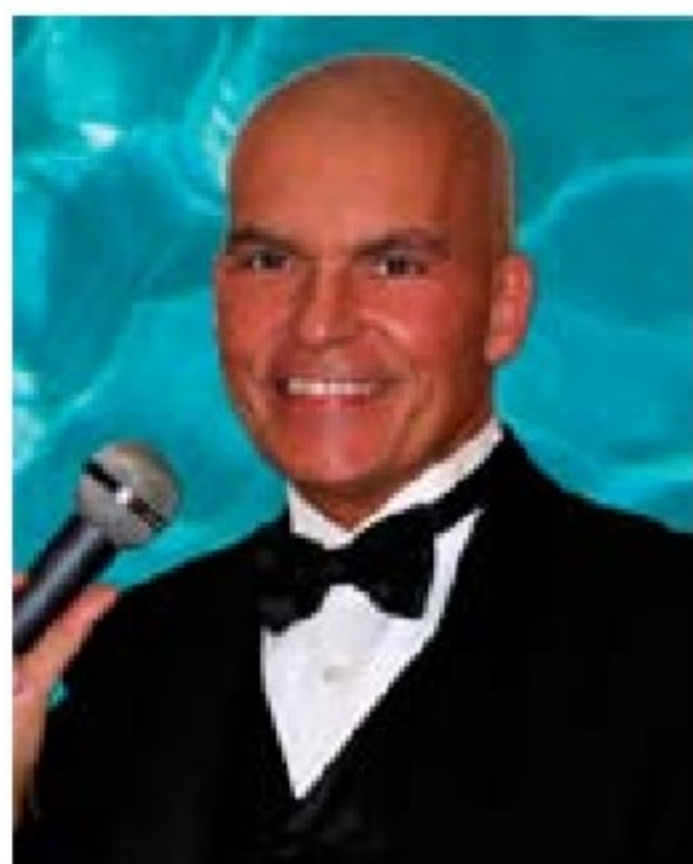
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A Respectable Finish

On the trail of the "nice guy"...and further thoughts on battling bottom feeders

By Michael Edwards

Thanks to all the loyal *Mobile Beat* readers who asked for a follow-up to the November '06 story entitled "Do Nice Guys Finish Last?" (MB #104, p. 42). Just in case your copy of that issue was eaten by the dog, here's a brief synopsis:

My company recently lost a valued annual corporate holiday party to a completely inexperienced "DJ Wannabe" retiree who had advertised a low "bottom-feeder" rate in the local newspaper and proceeded to book a bunch of gigs BEFORE even investing any money in the used DJ gear he planned to buy. He actually used the gig deposits to buy his equipment.

The "nice guy" was one of our helpful DJs, who had been approached at a gig and asked, as a favor by a friendly old-timer who lived locally, to get together and demonstrate the setup and operation of the older man's recently purchased used DJ gear. Imagine our DJ's horror when he later learned that the same unskilled senior DJ he had helped out was the same person selected to perform at the annual corporate party that he had done successfully for 3 years in a row...all because the new CEO (who had never seen our DJ), saw his low-ball ad, assumed our rate was a "rip-off," overruled his HR director and the entertainment committee, and, since "all DJs are alike," decided to prove it by replacing us with a bargain basement amateur. I must admit, after the call from the company's disappointed HR director, I had a strong feeling that all CEOs are alike, too.

The Party and the Aftermath: "How did that party go?" MB readers asked.

Did you really need to ask? As we expected, after a flood of employee complaints about the lackluster DJ and poor music selection at their party, we DID get the job back, but not before the CEO demanded that the HR director ask for a complete song list from our DJ. As I had predicted, the older DJ Wannabe who "borrowed" our client for a year didn't have any current music or mixing abilities, and we were told that the crowd was so upset that most of them left early to hit a local nightclub in order to dance. The HR director also reported that there were numerous "dead air" silences, miscues, and fumbled song requests, and the DJ had no MC skills at all.

Ask your caller if he or she has ever been to a function where nobody danced and many of the guests left early. You've just placed a vivid image in the caller's mind.

When the company called us back to check availability, we arranged for our "nice guy" DJ to show up at their next committee meeting with his loaded laptop, a spiral-bound song list, and an impressive folder of this past December's thank you letters, notes, and rave reviews from all his other satisfied repeat corporate clients. We also explained that the previous rate we had been extending to them every year for re booking the week after the party was a "thank-you" gesture, foregoing our normal modest yearly increase. This was now a new booking, which had to be booked at our current rates, but we would be happy to start the courtesy re booking rate again...next year. They understood and agreed.

I guess this means that "nice guys" may take a bit longer to finish "first"—but eventually do.

Larger Lessons

The real problem for all full-time mobile disc jockeys involves how to effectively eliminate bottom feeders and DJ Wannabes as competition right from the initial customer contact and during the marketing process. One method is to educate the client about the potentially disastrous results if they settle on a low budget bottom feeder. In our office, we NEVER, EVER put down our legitimate DJ competitors, or even discuss outside DJs by name, but we, as an industry, owe no loyalty to unskilled hacks who pose as professional DJs, undercut our prices and steal our clients.

What we need to do is educate our callers about the vast difference in the quality of service that only a real "pro" DJ can provide. It's a good idea to have a few general "bottom-feeder" stories ready when the pricing calls come in. Some might label this method as a scare tactic, but that isn't

accurate. Ask your caller if he or she has ever been to a function where nobody danced and many of the guests left early. You've just placed a vivid image in the caller's mind. They don't want that to happen at THEIR event! Did the DJ make any attempt to change the musical style or entertain the audience in order to save the moment? You can be sure that the DJ was an amateur, because a full-time pro DJ would not be making a living for very long with those sad results. Sometimes they'll have their own DJ "horror" story that you can add to your collection. The key is to share a few clearly undesirable DJ situations and stress the point that it is always a low-cost, amateurish DJ who ruins an event or sometimes doesn't even show up. Your potential client will be grateful you brought those facts to their attention and the time spent chatting and sharing opinions on music and entertainment will show your knowledge of the DJ business and start to build their trust in your abilities. It's also a great way to gauge what the client's likes and dislikes are.

Another method is to play on your strong points, especially in areas that an amateur DJ cannot possibly compete. For instance, for any DJ on our staff, I can mail the caller an impressive promo package in an embossed agency folder which contains an 8 x 10 glossy of the DJ in formal attire and over 25 pages of thank-you notes and letters from satisfied clients dating back at least 5 years. Many times, they call us to book the DJ as soon as they get the mailing.

Reference letters from managers at hotels, banquet halls, and country clubs provide another way to prove your popularity and status as a respected professional. A wise client who places the proper level of importance on the entertainment will no longer consider a cheaper DJ Wannabe once you have clearly elevated your entertainment skills, event planning experience, and musical knowledge high above the amateur's level.

Once a potential client is enlightened about the true differences between bottom feeders and pros like yourself, and is also aware of your shining references, your higher price then seems appropriate. ■


Michael Edwards is the owner of AllStar Entertainment, a licensed and bonded musical entertainment agency located in Andover, MA. Full-time since 1979, Mike is one of 18 AllStar DJs at his agency and also offers clients a full selection of greater Boston's best bands and classical music ensembles. He can be contacted at 978-470-4700 or e-mailed at BostonsBestDJs@aol.com. The agency's Web site is www.getadj.com.

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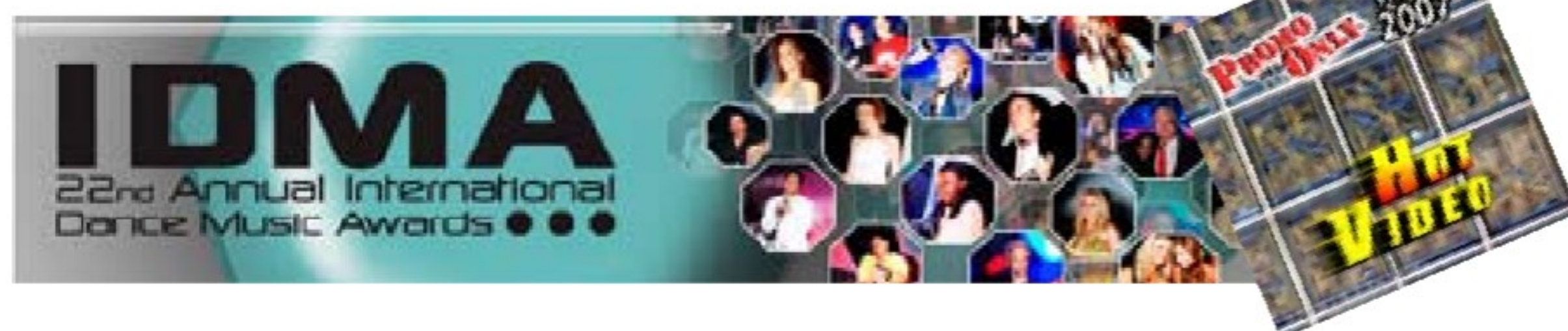
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Promo Only Voted Best

Promo Only, Inc. (www.promoonly.com) has been chosen as the recipient of the 2007 International Dance Music Association's (IDMA) coveted Best Record Pool/Promo Service award.

Results were drawn from ballots cast by industry professionals nationwide, and announced March 22, 2007 before an international audience of artists, DJs, and industry professionals at Miami, Florida's prestigious Winter Music Conference 2007.

"To be so recognized by our peers is, to say the least, very gratifying," said Pete Werner, executive program director, Promo Only. "As is winning this new category upon our first nomination. But our deepest thanks goes out to the DJs and VJs who cast their ballot for Promo Only each time they reach for a Promo Only CD or DVD. We're extremely honored by the support our subscribers have shown us through the years."

Also taking home the gold was Promo Only Promotion's Cary Vance, winner of this year's Best Independent Promoter Award. This year's award marks the third IDMA award for Vance in the independent promotion category in the last four years.

Former Promo Only programmer, Dave Dresden, half of the production duo Gabriel & Dresden, was nominated in four categories, and took top honors in two: Best Alternative/Rock Dance Track and Best American DJ.

For further information regarding Promo Only, or for details concerning any Promo Only product, contact Promo Only by phone at 407-331-3600 or by e-mail at customerservice@promoonly.com.

License to Play

Broadcast Music, Inc.'s (BMI) Digital Licensing Center (DLC) is celebrating its sixth anniversary and is maturing at a rapid rate. With nearly 500 Web sites licensed through the service and 5,000 registered users, the DLC is the music industry's first fully automated, end-to-end solution for securing a music performance license online. The license allows Web site to publicly perform all of BMI's 6.5 million copyrighted works from its more than 300,000 songwriters, composers, and music publishers (www.bmi.com).

The service was the first complete end-to-end solution launched by a major music industry organization. BMI launched the application in May 2000, with version 2.0 debuting in 2004 with additional features. In 2006, nearly 200 additional users secured their performing rights license through the DLC.

"The DLC is a digital tool that has met its mandate to simplify music copyright licensing," said Richard Conlon, BMI's vice president of new media & strategic development. "Small Web sites need dedicated resources where they can license their properties and pay their public performance fees online. The DLC allows this and

does so in a 24-hour-a-day environment. It has helped simplify the licensing process and helped BMI reduce costs associated to this licensing area."

Through the DLC's Klik-thru® system, Internet sists are able to execute BMI licenses immediately, eliminating the need for paper contracting. The DLC is a secure, 24-hour-a-day site that accepts license fee payments via credit card. Users can input music tracking data into the system, which is used for royalty payments. Initially servicing small Web sites generating less than \$500 in annual revenues, the DLC licensing ceiling has been raised to \$50,000 due to demand. BMI Music performance license fees are based on the revenues of the licensee and the fees generated are distributed as royalties to songwriters, composers, and music publishers.

In addition to its new licensees, nearly 5,000 new media businesses have registered at the service to learn more about BMI's copyright licensing solutions for webcasters. Some early users of the DLC included Get Smashed Radio Broadcasting, BNET, Inc., Boxorox.com, Planet Live, Inc., Alaska Direct, and K2 Sports, Inc. The Digital Licensing Center is located at <https://account.bmi.com/DLCFlash.html>.

Broadcast Music, Inc.® (BMI) is an American performing rights organization that represents more than 300,000 songwriters, composers, and

publishers in all genres of music. For more than 65 years, BMI has represented the most popular and beloved music from around the world, a vast repertoire that includes more than 6.5 million works. The non-profit-making corporation collects license fees from businesses that use music, which it then distributes as royalties to the musical creators and copyright owners it represents.

Canadian TV Rocks the House with Cortex

Eagle-eyed fans tuning into the new season of irreverent weekly Canadian late-night television comedy show *Ed and Red's Night Party* might notice something different about musical director James "Professor" Stamos' DJ setup. James is the latest DJ to make the transition from CD's and fragile laptop computers to the latest in digital DJ technology, a Cortex HDC-1000!

Hosted by hand puppet Ed the Sock, Canada's most-loved and most successful pop culture hero, James rocks the house in between rounds of Ed's edgy humor and stinging political commentary, making the show's Party Girl Dancers shake their booties each and every week.

Musical director—don't call him a DJ—for *Ed and Red's Night Party* for the last seven seasons, Toronto-born Stamos spent his twenties in New York City honing his skills as a bassist for a number of bands, including a group managed by a supermodel Beverly Peele that included male model Tyson Beckford. While still in New York, James would have friends send him tapes of Ed the Sock's early shows and, upon returning to Toronto, it was almost fate that James became involved with the show.

"Being the musical director on Ed the Sock's late-night show *Ed and Red's Night Party*





James **rocks the house** in between rounds of **Ed's edgy humor** and **stinging political commentary**, making the show's **Party Girl Dancers shake their booties each and every week.**

for seven years now, my musical setup has morphed and expanded with mini-discs, CD players, and Palm Pilots," explains James. "The HDC-1000 Dual Digital Music Controller really helped streamline my entire setup and I am lovin' it!"

"We shoot as many as 8 shows over a 3-day period (3 times a year for each season) and I need all my Ed Dancer music, show stingers, and bumpers organized and ready to go," James elaborates. "The HDC-1000 lets me store everything (just like a PC folder format labelled by episode number!) all on a USB Pen Drive. Being this organized almost guarantees a mistake-free show, because if I mess up, ED the SOCK WILL LET ME KNOW!!!"

Shown on CITY-TV (and in the U.S. on cable channel G4), the long-running *Ed and Red's Night Party* has steadily ascended from cable-access show to nighttime powerhouse, holding the top ratings spot in Canada opposite *The Tonight Show* with Leno and *The Late Show* with David Letterman for 4 years running.

For more information on James "Professor" Stamos, Ed the Sock, and *Ed and Red's Night Party*, click to: <http://www.edthesock.com/>

A part of GCI Technologies, Cortex is a digital audio controller company that specializes in bringing advanced technology to the DJ and professional audio community. For further information, click to www.cortex-pro.com. ■



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Music, Moguls, and Our Times

**Part 1 of an incisive
look at the modern
phenomenon of
corporate music**

By Fred Sebastian

Editor's Note: The opinions expressed here are not necessarily those of the management of Mobile Beat magazine and/or ProDJ Publishing.

When Bob Dylan wrote "The Times They Are A-Changin'" in the '60s, he surely could not have imagined just how much. Back then, the pervading the chants of power to the people lifted the spirits of millions of people to the chorus of human rights, peace, and freedom from class oppression and conservative corporatism that ruled America since its inception. Of course, mind-altering experiences and a good dose of free sex certainly helped fuel the passions and idealism of the day. Fast-forward to 2007, and the glaring reality is that we have not evolved so well.

Deregulation: Sad Situation

Music has long been a great lens of history. The words in song are often testament to a time and a feeling. And though there's no shortage of great talent, writers, heartfelt and even political songs out there today, you wouldn't know it from the state of radio today. Ironically, though the music industry is built on the independent voices and originality of artists, most of them are pushed out of contention by the media conglomerates' new formula-driven radio and forced mass consumption. How is this possible? In case you hadn't noticed, due to government deregulation, very few companies control almost all the news and music on the airwaves today.

This is not a new phenomenon. In 1996 the FCC voted to deregulate the ownership limits

of broadcasters. In a move no doubt fueled by the philosophy of "less government," the wheels of corporate lobbyists went into high gear. Perhaps the biggest lesson to be learned, and I'll try to shed light on it here, is that the greatest beneficiaries of less government will be the wealthiest and most powerful among us. It seems clear to me that the only thing that has ever kept the insatiable greed and self-interest of corporations and the powerful from pillaging our society and environment en masse has been the ability of the citizenry, through government, to protect itself by creating regulations. As the music industry continues to reel from changes in technology and conglomerate control of the airwaves, the richness, diversity, and unbiased flow of both news and music is disappearing.

Texas Connection

First, let's take a look at the beginnings of this phenomena. A case in point: Clear Channel, a Texas-based broadcast company made up of 40 stations in the mid-'90s, run by Chairman L. Lowry Mays and vice chairman Thomas Hicks with help from friends in high places. Thomas Hicks was a card-carrying member of the Bush base of generous donors. In 1995 then-governor George W. Bush and Thomas Hicks were involved in a scandal when Hicks was appointed to head the newly created (by Bush legislation) University of Texas Investment Management Company (UTIMCO), where Hicks proceeded to grant university money contracts to companies both he and Bush were politically connected to. One such beneficiary was The Carlyle Group, who not only had President George H. W. Bush on the payroll, but also had George W. Bush on the payroll up until a few weeks before receiving these new lucrative contracts. A few years after that story died in 1998, Thomas Hicks made George W. Bush a millionaire by buying from him (and by most accounts, overpaying for) the Texas Rangers. Of course George W. sweetened the purchase. He gave Hicks a brand new shiny stadium paid for by taxpayer money, to be built on land seized through the use of eminent domain, also known as government forcing people off their land. As this was happening, Thomas Hicks and his partner in another firm as well as through relatives donated half a million dollars to the Republican campaign to make Bush Jr. president. In this time also, Clear Channel grew from owning 40 stations to over 1,200 radio stations, and now dominates the audience share in more than 100 of the 112 major markets in the U.S.

Getting the Whole Story

Of course it's no surprise that wealthy, powerful people and corporations continue to spend millions to influence government and law, and the media-music business is only one of many venues for this activity. What is surprising is that the brazen control the Bush Jr. administration and even corporate-coddling liberals in recent years have used to advance the growth of this cancer of self-interest and greed, almost blatantly. For more on the big picture of how this all went down, there's a documentary film well worth seeing that illustrates how an entire country can be misled,

entitled *The Revolution Will Not Be Televised*.

In the book *The New Media Monopoly* by Ben Bagdikian (revised and expanded in 2004), the author shows that only five huge corporations—Time Warner, Disney, Rupert Murdoch's News Corporation (including Fox), Bertelsmann of Germany, and Viacom (formerly CBS)—now control most of the media industry in the U.S. General Electric's NBC is a close sixth.

Clearly Restricted Play List

The story of Clear Channel also illustrates what happens to companies that gain such power. Clear Channel has sponsored concerts to promote their stations featuring headline music stars across the country, but it quickly became obvious to people out for unbiased entertainment as well as independent media that these concerts were also used as platforms to bash the likes of the Dixie Chicks for speaking

Resources for Reclaiming Music and Media

To learn more, and how you can help, visit:

Fair – www.fair.org (a top force in media reform)

Open Airwaves – www.openairwaves.org (part of Center For Public Integrity, a powerhouse for government accountability)

Americans for Radio Diversity – www.radiodiversity.com

Reclaim the Media – www.reclaimthemedial.org (Leading advocate and Resources)

Media Access Project – www.mediaaccess.org (Legal group taking it to court – great resources. Includes article entitled "How Independent Artists could lose their Independent Internet.")

Media Alliance – www.mediaalliance.org

Take Back the Media – www.takebackthemedial.com (features Clear Channel database, great links directory, and link to database on "Who Owns What" stations in your area).

Media Reform – www.mediareform.net

Free Press – www.freepress.net (An unadulterated voice, news, advocates, more)

Sample letter to request FCC denial of broadcast License: http://www.bethemedia.org/2005/11/_federal_comm.html



their mind, and to advocate, in some instances with sign carrying supporters, a pro-war stance.

After September 11, Clear Channel issued instructions to its 1,200 radio stations including a list of 150 songs not to play, which they deemed inappropriate and offensive. What was on that list? Here's a few: John Lennon's "Imagine," Cat Stevens' "Peace Train," Edwin Starr's "War" ("What is it good for? Absolutely nothing!"), U2's "Sunday Bloody Sunday," Barry McGuire's 1965 hit "Eve of Destruction," Neil Diamond's "America," Norman Greenbaum's "Spirit in the Sky," John Cougar Mellencamp's "Crumbling Down," Talking Heads' "Burning Down the House," and Van Halen's "Jump." With this kind of censorship, if there is a modern-day Bob Dylan or Peter, Paul & Mary out there speaking out for a better America, we won't likely hear them on a Clear Channel-owned station.

Is Orwell's Newspeak All We Hear?

With the government's green light for monopolistic ventures on our airwaves, among many other offenses, it is now up to all of us to have our voice heard and take back the reins, to determine the direction we go from here. There is no doubt in my mind: what George Orwell predicted in his book *1984* has arrived. And if you're unsure about the state of things, I would encourage you to watch the documentary *Orwell Rolls in His Grave*, which documents the circles of government officials whose efforts allow small groups of the very wealthy and powerful friends to control all of our media. Huge corporations maximize profit by turning news and radio broadcast into cookie-cutter programming that can be tunneled into to markets around the

**Huge corporations
maximize profit by
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into to markets around the
country with no regard
to communities' needs or
desires.**

country with no regard to communities' needs or desires.

One life and death example of this is that when Hurricane Katrina hit and people turned, as they always have in this country in extreme emergencies, to their battery-operated radios to learn where to get help, none was there—instead, regular canned programming was still being piped in from faraway central locations. People died because their airwaves were no longer theirs. Sure, it does still sound as though these stations are local, with local ads, and computer-assisted voice segments that are programmed in to fool listeners into thinking the programming is locally produced when it is actually coming from corporate central. But they have become unable to meet the very requirement to serve the public interest that must be met for stations to be permitted a broadcast license; so far, they have

not quashed this law yet. One thing that every citizen can do to stop the present form of media monopolization is to submit a letter of objection to the FCC requesting that they refuse to renew the license of any broadcaster not meeting the nonpartisan open-airwave and public local service requirement of all broadcasters for licensing. I've included a sample request letter link in the resources below to do just that. In addition to public irresponsibility, and partisan agendas Clear Channel by its structure closes the door to countless artists, and even music styles that do not have the deep pockets, or connections to go through the music industries select highly placed middlemen. The DJ industry does have a slight advantage in that some trade music promoters supply the DJ industry and are such middlemen, yet little good it does if the new artists and releases it gets through are played by DJs and not the radio stations.

Finally, a word of thanks to *Mobile Beat* magazine. For many years I've brought you the Music News expressly to tell you about various-artist CD compilations, and though there are still many I can tell you about, and probably will, I'm delighted to have the opportunity to bring you real Music News that affects you. In the light of real news, our business remains, to...

Enjoy!...and Stay Tuned

Fred Sebastian is an independent various-artist CD distributor with AVC Sebastian, serving the DJ entertainment industry for over 15 years. For a catalog of CDs visit www.HitMusicb2b.com, e-mail buyit@hitmusicb2b.com, or call A.V.C. Sebastian at 973-731-5290.



Avoiding Vehicle Advertising

Does the risk outweigh the reward when it comes to driving your name around town?

By Mark Johnson

Being the resident curmudgeon for this magazine, I must express an additional perspective on the use of signs or artwork on the outside of your vehicle or trailer to promote your mobile DJ business, as covered in a number of recent articles on these pages. Specifically, while I agree with my colleague Larry Williams on the need for good behavior of the DJ when driving such a vehicle, (See MB # 103, September, 2006, page 34) I strongly oppose the concept of using my vehicle(s) to advertise my DJ business.

Who's Looking?

As I use my DJ trailer, its nondescript nature serves me well. I've given much thought to the possibility of emblazoning the sides with my DJ business info, including my company's name, event lists, years of experience, phone number, and other exciting looking graphics. I used to enjoy the annual review of some spectacular artwork applied to vans, pickups, cars, and trailers that *Mobile Beat* featured at one time.

But I always revert back to my first conclusion and to continue to pull my rather boring-looking blue trailer with zero indication of its contents. When I consider the kinds of events that I perform during the year, I can justify my choice.

My biggest concern is that such artwork is a rolling advertisement in the wrong way. Not necessarily for my DJ services for prospective clients but for my DJ equipment for prospective criminals. When performing for various indoor

events, the outside parking areas of many facilities leave a lot to be desired, security-wise. Dimly lit areas and oftentimes the insistence that I park "in the back" toward the far end of the parking lot clearly gives me cause for concern.

When performing for events in major cities in my area like New York, Atlantic City, or Philadelphia, I am often using street-level parking. In the rare instance where there may be a parking garage, that only reduces my concern a little, as it only means that the general public may not have direct access to my vehicles.

While the bad guys can witness unloading DJ equipment out of any vehicle, they know all too well that during the next 4 to 6 hours, the parked vehicle that screams of nice DJ equipment may sit unwatched. At least a plain-looking vehicle may disappear in the entire parking lot.

One of my carpenter friends had his van broken into during broad daylight in the parking lot of a big-box store. His van was "unmarked" but given the propensity of these vehicles visiting these stores, the bad guys can pick and choose their best opportunities. He was back in business in a few days as he didn't need all of his tools at each and every job. He maxed out his credit cards purchasing replacement equipment and got a reasonable check from his insurance company. But nonetheless he went through a great deal of trouble doing so.

Unless you have a rider on your insurance policy (automotive, homeowner's, or business) you will be out of luck with a claim for stolen gear. All the receipts in the world won't help, especially regarding highly desired items like DJ equipment.

Of course nothing will prevent the bad guys from figuring out that the plain white van with the plain white trailer may belong to a DJ. It could be the florist, caterer, cleaning company, or other vendor working for the facility. My point is that we might as well be standing on the roof yelling, "Step right up and get your free DJ equipment!"

by using very descriptive artwork indicating the vehicle's contents.

You could take all of your equipment into each gig each time but that will get old very fast. When I do the city-style gigs, I don't bring my second pair of speakers and any lighting that I don't intend to use, thus leaving some tempting items in a vehicle at street-level parking.

Minimal Impact...Maximum Risk?

For DJs, the advertising value of vehicle artwork is debatable at best. Of course Coke, Pepsi, Budweiser, Frito-Lay, and other national brands

Another Mobile Approach

While writing this article I saw a bumper sticker on a car for a local DJ. Using bumper stickers may serve you better, as you could hand them out at an event without worrying about the bad guys. Plus, you'll get much more exposure on many vehicles driving around.

While on topic of bumper stickers, the rule is KISS—as in Keep It Short and Simple. The sticker I saw had an ornate typeface like Old English and listed some event styles, the name of the DJ, and the company name. Somewhere buried in this hard-to-read mess was the phone number. Use a simple font like Helvetica and make the phone number as prominent as possible. After all, you want them to call you.

clearly splash their vehicles with advertising. But that form of advertisement is called "brand reinforcement"—seeing those innumerable Coke trucks often enough will cause you to purchase a Coke product when the time comes.

The form of advertising found on a DJ vehicle is what's known as "direct response." Regardless of the media, we want the customer to make the phone call, in response to our rolling ad. We are not reinforcing our presence in our community. We want the phone to ring.

Plumbers, carpenters, florists, caterers, heating and AC, and many other local businesses certainly have their vehicles plastered with every possible expression. When you see a plumber's truck in your neighbor's driveway, you may ask that neighbor for a referral when you need plumbing services. Also, in today's world, the stranger walking up to your front door looks a little less dangerous walking out of a UPS vehicle.

We DJs don't participate in that form of advertising. Unless you can park your vehicle next to the front door at a reception facility

Unless you can park your vehicle next to the front door at a reception facility (very unlikely), the guests will never see your vehicle.

(very unlikely), the guests will never see your vehicle. The perception that driving your phone number around town 24/7 will increase business seems a bit far-fetched to me. While it may make you feel good driving around in a nice vehicle with nice artwork (Pimp My Ride?), the identifiable business generated from this artwork is most likely small.

I'm not saying that it doesn't work. I just believe that if a prospective client sees your vehicle on the road, it's unlikely that they have a pencil to write down your phone number. Think about how often you may contact a plumber, carpenter, florist, or other obviously based wholly on seeing their phone number while driving. ■



Mark Johnson is a longtime mobile DJ and has written for Mobile Beat for years, giving his insightful and often incisive perspective on many business and operational ideas. His articles grow out of his own experience and his observations of other DJs during his travels. Always providing an alternative view, his previous articles can be found at www.mobilebeat.com/archives.

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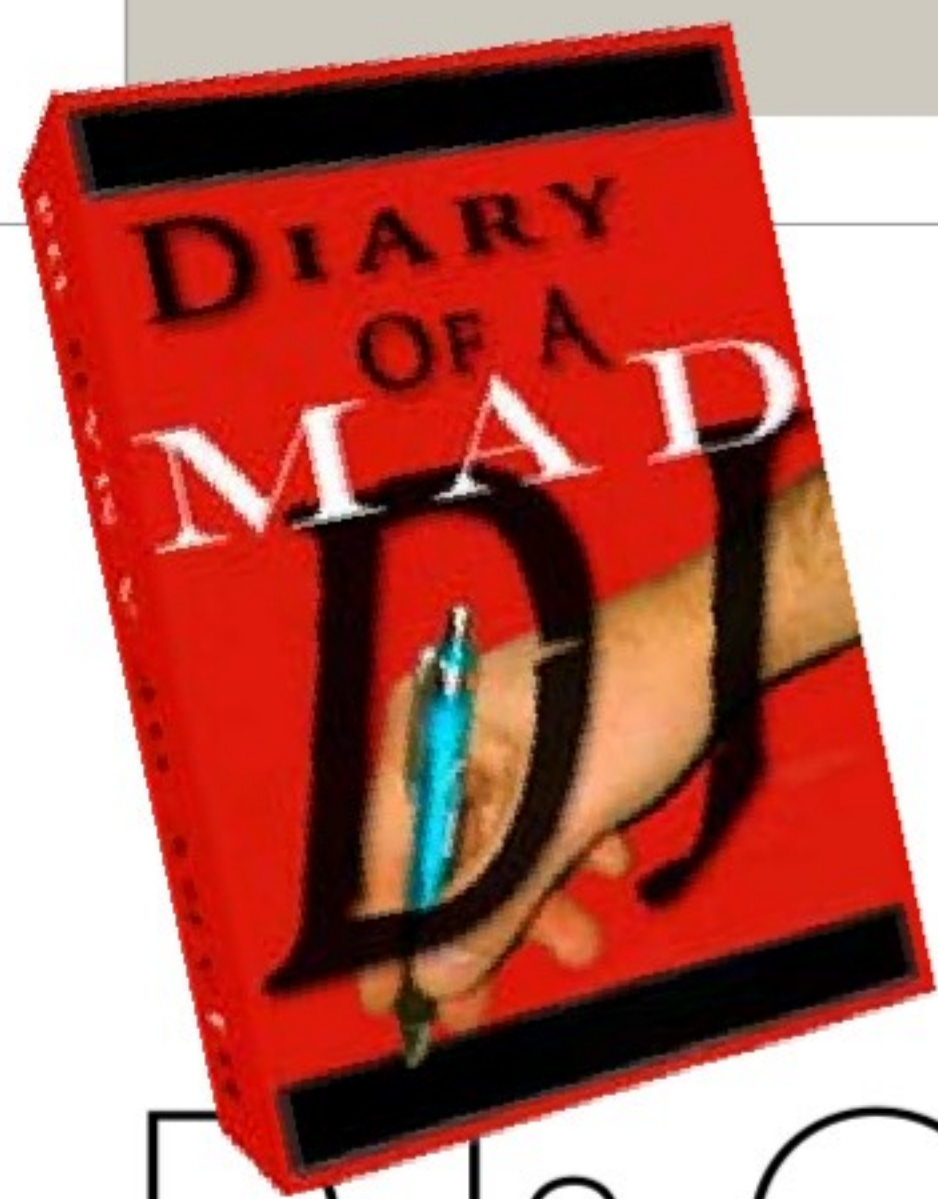
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DJs Getting Respect?

How about a little basic etiquette to start with?



By Raymardo

Even after nearly fifteen years in the DJ industry, it still amazes me how the average person will treat a DJ differently

than the practitioner of any other profession. For some mystical reason that seems to bewitch even the most enlightened individuals, it is acceptable practice to handle personal or professional interactions with a DJ in a different manner than one would with any other business person: lawyer, dentist, landscaper, doctor, store clerk, or [insert any profession]. People wouldn't even dare do or say the things they do to a DJ to any of the aforementioned individuals.

Let's provide some quick examples to set the tone...It's a common occurrence for a guest at a party or someone hanging out at the club to approach the DJ and tell him how to do his job. For example... "Hey, DJ, turn up the bass. I want to feel the music." Let's apply this comment to a dentist: "Hey, dentist, turn up that Novocain. I want to get really, really numb."

I doubt you'd ever say that to your dentist, and you wouldn't call him "dentist" either. Besides DJs, I don't know too many professions where people use the occupational title to address the individual. When is the last time you heard someone yell, "Yo, store clerk," or "Hey, landscaper."

A simple "excuse me" works in these situations just fine, but not for the poor record playing, compact disc spinning, gear lugging disc jockey. It's as if what a DJ does for a living isn't considered work by the general public because of the simple fact that the DJ travels to parties or the party atmosphere of a nightclub for work.

Irritating Table Talk

This false logic seems not to be limited to the confines of the United States. I was confronted with it while traveling through nine countries

Besides DJs, I don't know too many professions where people use the occupational title to address the individual. When is the last time you heard someone yell, "Yo, store clerk," or "Hey, landscaper."

in Europe. I had been contracted by BMW to DJ and host events for their year's top performers. Needless to say, this was a very affluent group of individuals and one would assume that they would have a degree of etiquette.

Now would be a good time to remind you that you should never assume anything.

As the private yacht that we were on for the duration of the seven day gala affair navigated the waters of the Danube River; I made my way to the captain's table for the customary seven- or eight-course meal. The number of courses escapes my memory, as does the number of forks that were positioned to my right...or was it left? Too many pieces of silverware for too-small portions of food spread out over what seems like an eternity, I thought to myself, as I faked interest in the conversation, the topic of which has fled my memory as well.

On more than one occasion I was addressed with, "Excuse me, DJ," by one of my stuffy dinner companions.

At least they stuck the excuse me in there I thought as I fought off the temptation to respond with, "Yes, Annoying Dinner Companion with Whom I'd Rather Not Be Sitting at a Table." Under normal circumstances, I might have used the above response, but since I was trying to get the gig again next year, I opted for the abridged version of, "My name is Raymardo."

The Tables Are Turned

In retrospect, I should have gone with option number one because the brief conversation opened the door to an exchange that gave me a

feeling akin to what I imagine a dog hears when one of those high-frequency whistles is blown.

Wiping my mouth, I excused myself and headed to the entertainment area designated for the night's festivities, to conduct a sound check. Rather than the privacy of the DJ booth to my rear, I was provided with a mobile setup area near the dance floor to encourage guests to approach and make music requests, which they did. But then some of them participated in proving to me that people are the same all over.

With the music pumping through the sound system, I turned to the left, headphones on, mixing the next song. I vaguely noticed the woman approaching me from the right. She placed her purse on my table next to my book of CDs and then proceeded to look through them... without even thinking to ask permission.

This is etiquette? Forget booking the gig next year. Someone has to teach her a lesson. As she flipped through the pages, I bit my tongue, removed my headphones, and performed an act, not just for myself, but for each and every DJ out there who has been through the same experience:

I opened her purse, stuck a hand inside, and rummaged through its contents. "What are you doing?" she asked. The shock crept onto her face as she stared at me. Without pulling my hand out of her purse, I responded, "I'm going through your stuff without asking, just like you're going through mine."

Reality check

She shrugged her shoulders and took her hands off my book. I handed her the purse and placed my headphones back on, smiling as she walked off. ■

If you have a particular incident or story you'd like to share that involves people treating you as a DJ differently or strange, email it to me at raymardo@raymardo.com.

Raymond A. Mardo III (Raymardo), has been in the entertainment industry nearly his entire adult life. As a rookie DJ he earned awards in the top two DJ entertainment companies on the East Coast, and helped build their training programs. The experience led him to develop the "Making Money as a Mobile Entertainer" course, which has been featured in business magazines like Entrepreneur, which listed Mardo's LGR Entertainment in their top 500 businesses in the nation. Raymardo is also a successful recording artist.



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The Song the World Wrote

The song that will pull its lyrics from people around the world called "Oceans of Love - The Song the World Wrote," is already capturing the hearts of many, even before the second line is written. The official contest site - songtheworldwrote.com - where anyone can submit lyric possibilities for this amazing song launches on April 9, 2007.

Once this unique songwriting contest begins, people from around the world will begin submitting their song lyric entries. This is not just any song; it is an effort to bring people together in harmony and peace through song while helping fight cancer around the world.

Lucy DeLima-Wilson and her son, Johnny DeLima, have dreamed for many years of one day bringing people from around the world

together in perfect harmony to spread cheer and goodwill to others. They are now realizing this dream through an amazing effort to write a song that contains lines from folks around the world.

"This is a very inspirational project, as music is a great way to tell a story and help find a cure. Cancer affects too many people and hopefully, the proceeds from this song will help in finding a cure. I look forward to hearing the finished song," says Shane Bourbonnais, President of Live Nation in Canada.

"Oceans of Love - The Song the World Wrote" will consist of lines entered by contestants each week for 24 consecutive weeks. Once the contest officially begins on Monday, April 9, 2007, line entries will be made online at the songtheworldwrote.com Web site. Visitors to the Web site will vote each weekend to determine which line will be added to the song Monday morning. The world can watch online as this amazing song comes together.

Lucy DeLima-Wilson states, "This will be the first time a songwriting effort of this magnitude has ever been attempted. Guinness Records is currently reviewing our preliminary application."

The BC Cancer Foundation (<http://www.bccancerfoundation.com>) is the grateful recipient of a percentage of the net proceeds from the contestants' entry fees through the end of the contest, along with another international cancer research organization (to be determined).

"Oceans of Love - The Song the World Wrote" will help the many thousands of people around the world who are affected by cancer every day.

The BC Cancer Foundation is honored to be one of the two charities chosen to deliver this message of hope," states Nicholas Locke, Senior Vice President, Development, BC Cancer Foundation.

Emmy Award Winning Songwriter A.J. Gundell will kick off the first line of lyrics; other lines from contestants will follow. Gundell also titled the song. The theme of the song is love, peace and paying it forward. The second phase of the contest will be writing the music, with the final goal of having it recorded by an international recording artist.

About Lucy DeLima-Wilson and Johnny DeLima:

Johnny is a performer/songwriter in Vancouver. He survived major brain surgery as a teenager and awoke with a new-found commitment to life and giving back. Lucy is a social worker in Toronto who enjoys spreading the ideas of love and unity to others. She believes strongly in diversity and paying it forward.

More information about the lyrics contest and voting procedures can be found at the Web address below. Those interested in writing a line of the song or voting should check the Web site often as new information is added: www.songtheworldwrote.com. ■

Cortex to Mobile DJs: "Show Us Your Rack!"

Cortex, a leader in the development of USB-compatible digital music controllers, has launched an interactive online contest encouraging owners and users of its groundbreaking HDC-1000 Dual Digital Music Controller to "Show Us Your Rack!"

HDC-1000 owners are invited to take photos of their Cortex HDC-1000 unit displayed in their rack case setup and submit them via uploading them to the Cortex HDC-1000 MySpace page (www.myspace.com/cortexhdc1000). Contest

3 The Master of Your Own Domain – It's all about making your Cortex rack unique and taking your rack-building skills to a higher level. Be creative!

The three most outstanding photos of racks in each category will each win the newest addition to the Cortex's HD series of digital music controllers, the HDC-3000. For more information on the Cortex HDC-1000 Show Us Your Rack Contest or to download complete contest rules, click to www.cortex-pro.com

pro DJ audio and lighting products. New product lines include: PCDJ, Cortex, Crown, QSC, Denon, Rane, JBL, Stanton, Gemini, Gator Cases, Audio-Technica, DAS, AKG, OnStage, Phonic, TASCAM, TDK, Turbosound, Furman, Galaxy, Marantz, dbx, Raxxess, Allen & Heath, and EAW.

Joe and Dan of Just DeeJays are very excited about these additions and are happy to be able to offer mobile and club DJs a wide variety of high-quality products. Noting the large number of new lines, Joe said, "With the quantity of new products it will take us a while to get them all



entrants may also enter by submitting photos via e-mail to cortexcontest@gci-technologies.com. The submission deadline is May 31, 2007.

Racks will be judged on three criteria. As described by Cortex, the categories are as follows:

1 The Bling Factor – Pimp up your HDC-1000 rack setup to the extreme, so that even Paris Hilton will be envious!

2 The Ultimate in High-Tech Innovation – Totally trick out your Cortex rack so futuristically and hyper-advanced that it rivals even The Matrix!

Just DeeJays Grows with New Products

Thanks to the overwhelming support of customers and members, Just DeeJays, the only membership-based discount superstore dedicated exclusively to serving mobile and club DJs, is experiencing rapid growth. The company attributes their success to "DJ-friendly" prices and exceptional customer service.

Based on many customer and member requests, Just DeeJays, has added twenty-five new manufacturers to its existing product line of



online but if anyone needs information or wishes to purchase a product we can help them now and to give him a call."

Just DeeJays is staffed by experienced DJs capable of providing the information DJs need to make the right purchases. The sales and support team is on duty

until midnight every day, including weekends and holidays. Sales and support can be contacted either by telephone, e-mail, or live chat on their Web site, www.justdeejays.com.

CONTINUED ON PAGE 75

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CONTINUED FROM PAGE 72

Designer Turns Up Volume on Kid Couture

Launched at actress Denise Richards' baby shower, Crib Rock™ (www.cribrockcouture.com) is a brand of mock rock concert tees and children's wear, freeing classic nursery rhyme characters from the bookshelf. This new line of baby and parent tees features images of Baa Baa Black Sheep, giving a nod to AC-DC's "Back in Black"; Little Miss Muffet, a more dainty protégé to Snoop Dog, "Dropping it Like it's Hot"; and a trio of "visually-challenged" mice hitting the road on the "Carving Knife Tour".

Realizing most children were just as familiar with pop music stars as they were with Mother Goose, Crib Rock™ founder and CEO Tracy Bobbitt decided the best and least-expected way to showcase the nostalgic rhyme crew was by "fast-forwarding them into the musical present reimagined."

Crib Rock's™ Concert Series includes musical and pop culture references that "spark the imagination of the kids on a variety of levels, not just regurgitating something we've all seen a thousand times before. That's why tweens love Crib Rock's™ mock rock tees, too—there's an inherent irreverence in mashing up Miss Muffet with Snoop, and Mary & Lil LAMB with Gwen Stefani."

Tracy Bobbitt has been associated with the Hollywood entertainment community for years, working first for pal Sandra Bullock's production company, Fortis Films, and then joining her filmmaker husband, Russell Bobbitt, on the movies *Pleasantville* and *Charlie's Angels*.

Chauvet to Illuminate Ozzfest

Shortly after Sharon Osbourne made the big announcement that this year's Ozzfest is free(!), organizers turned to sponsors to provide added support for the festival's new incarnation as a "FREEfest." In stepped liquor powerhouse Jägermeister offering its own state-of-the-



art mobile stage as a secondary stage for the summer's biggest heavy metal festival. And Chauvet was enlisted as a lighting sponsor.

Dubbed "revolutionary" by Osbourne, the Jägermeister stage is a 34-foot-long, fully self-contained stage hauled cross-country, complete with a full audio sound system provided by JVC Mobile. The entire PA system, provided by Peavey Electronics and Schecter Guitars, will be hung for optimum sound.

Lighting consists mostly of LED-fitted fixtures (COLORpalette, and LEDrain, 56 washes, LED white Technostrobes), and 10mW Scorpion lasers. All lights are controlled via CHAUVET ShowXpress software.

"We are incredibly jazzed that Jägermeister is bringing their innovative and state-of-the-art mobile stage on this history-making tour," says Jane Holman, vice president of Touring for Live Nation, Ozzfest's organizer.

Bands will play the Jägermeister stage every day from one to seven p.m. In addition to Ozzfest being free, this year will also see the return of Ozzy to the main stage as headliner, where he'll be unleashing new songs from his forthcoming album. Lineups and ticket information to be announced as details become available. The first show is slated for July 7 in Los Angeles. Additional dates and cities to be announced. For more information, visit www.ozzfest.com.

Motorin'

The Motor City DJ Expo 2007 will feature Scott Faver's last tour stop. Presented by the Michigan chapter of the American Disc Jockey Association, on May 22, 2007, the event will run from ten a.m. to ten p.m. at The Piston's Hoop City Grille in Southfield, Michigan (www.nba.com/pistons/hcg). Seminars include:

- **DMX for Dummies – Presented by Chris Lee**
- **Digital Performance Technology – Presented by Matt Kirkpatrick**
- **Small Business Empowerment – Presented by Dan Nichols**
- **Internet Presence – Presented by Ryan Burger – Owner of Mobile Beat and ProDJ.com**
- **The Game Master and Vision Marketing – Presented By Scott Faver**

Manufacturer's reps will be on hand, showing off their latest gear and talking to you about their products. Prizes will be given away throughout the day, with major prizes given at the end of the show. Entertainment, food, and beverages will available throughout the event. Seats are limited to the first 225 people, so get your tickets quick.

An after-party from ten p.m. to midnight is planned, as well. For more information go to www.miadja.org/expo.html. ■



WHO INVITED

By Mike Ryan,
a.k.a. Dr. Frankenstand

It takes special people skills and a large dose of patience to party properly with the young

Vinny Gambini: It is possible that the two yutes...

Judge Chamberlain Haller: ...Ah, the two what? Uh...uh, what was that word?

Vinny Gambini: Uh...what word?

Judge Chamberlain Haller: Two what?

Vinny Gambini: What?

Judge Chamberlain Haller: Uh...did you say "yutes?"

Vinny Gambini: Yeah, two yutes.

Judge Chamberlain Haller: What is a yute?

Vinny Gambini: Oh, excuse me, your honor...

Vinny Gambini: [exaggerated] Two YOUTHS.

(From the movie My Cousin Vinny)

Most of us love yutes but when we're trying to perform they can cause a lot of drama. Personally, I find working with children always entertaining, except when they cry or get wound up on caffeine. I did a reception once where a little boy was drinking Mountain Dew, non-stop. He ended up with his shoulder to the floor, spinning around and around in circles, like Curly of the Three Stooges.

Most DJs have strong feelings about yutes, one way or the other. Here are some DJ pros on the pros and cons of working with children.

They Don't Fear Death

DJ Marc Anthony of Marc Anthony's Mobile Party Music in San Diego says: "I'll do children's parties, but I try not to [do] long ones without parents in attendance, otherwise

I'm just babysitting. "However," he states adamantly, "thanks but no thanks, to older kid's gigs—I will NOT do bat or bar mitzvahs, or middle or high school dances, as the kids are usually TOO unruly, rude and do not fear death.

"Plus," he goes on, "most of the music they want played I find distasteful, morally reprehensible and 'contributing to the delinquency of minors.' At the last bar mitzvah I did, the little (kids) took all the blow up toys (guitars, saxes etc.) and punctured them; then they wanted more. I almost threw them off of the boat."

Ron Jones of Allegro Entertainment in San Diego says his last bar mitzvah was alarming: "...the little dears [were] running through the halls pulling the fire alarm handles." Ron makes a good argument when he says he believes "girls are developmentally surging ahead of boys, [while] boys are becoming more socially retarded."

Pam Millan of Pam's Productions of El Cajon, California feels that "working around children is fine as long as you're warned in advance." And she warns: "Be prepared for repeated requests with kids hanging around until you play it. I tell them the more they bug me, the longer it'll take to hear their song."

Some Don't Fear Kids

While some DJs would rather have detention then do a school dance, for others they're as fun as recess. And DJing at schools does have its benefits. For the past several years I've been the DJ for the American Heart Association's "Jump Rope for Heart" program at local elementary schools. Kids help raise money for the association and, in turn, get to jump rope to music and a live

DJ—me. This is a worthy cause that I get to write off on my taxes but more importantly I learn real quick which of the current songs are popular in my city! This age group listens to the radio all the time!

Manny Otero of Insane Diego Productions in La Mesa, California values working with kids. "They can really bring a 'WOW' factor to the event. Kids present a golden opportunity to show your clients that you can get everybody, ages 2 to 100, involved in your events."

Diane Desiderio of Carmel Valley, California's Primo DJs loves kids "because I have the energy. I am an interactive DJ, so it's fun for me. I have them in my hands and they have respect for me. Kids are great; they keep me young at heart."

Kids: Great Photo Ops

Kids at weddings can warm your heart. How can you not love little ones in their Sunday-go-to-meeting outfits—boys in mini tuxes and girls in fancy dresses and cute little shoes? Once, while doing ceremony music, I noticed that the very young ring bearer froze when it was his turn to walk, so I took his hand and we walked together to the waiting couple. This endeared me to everyone.

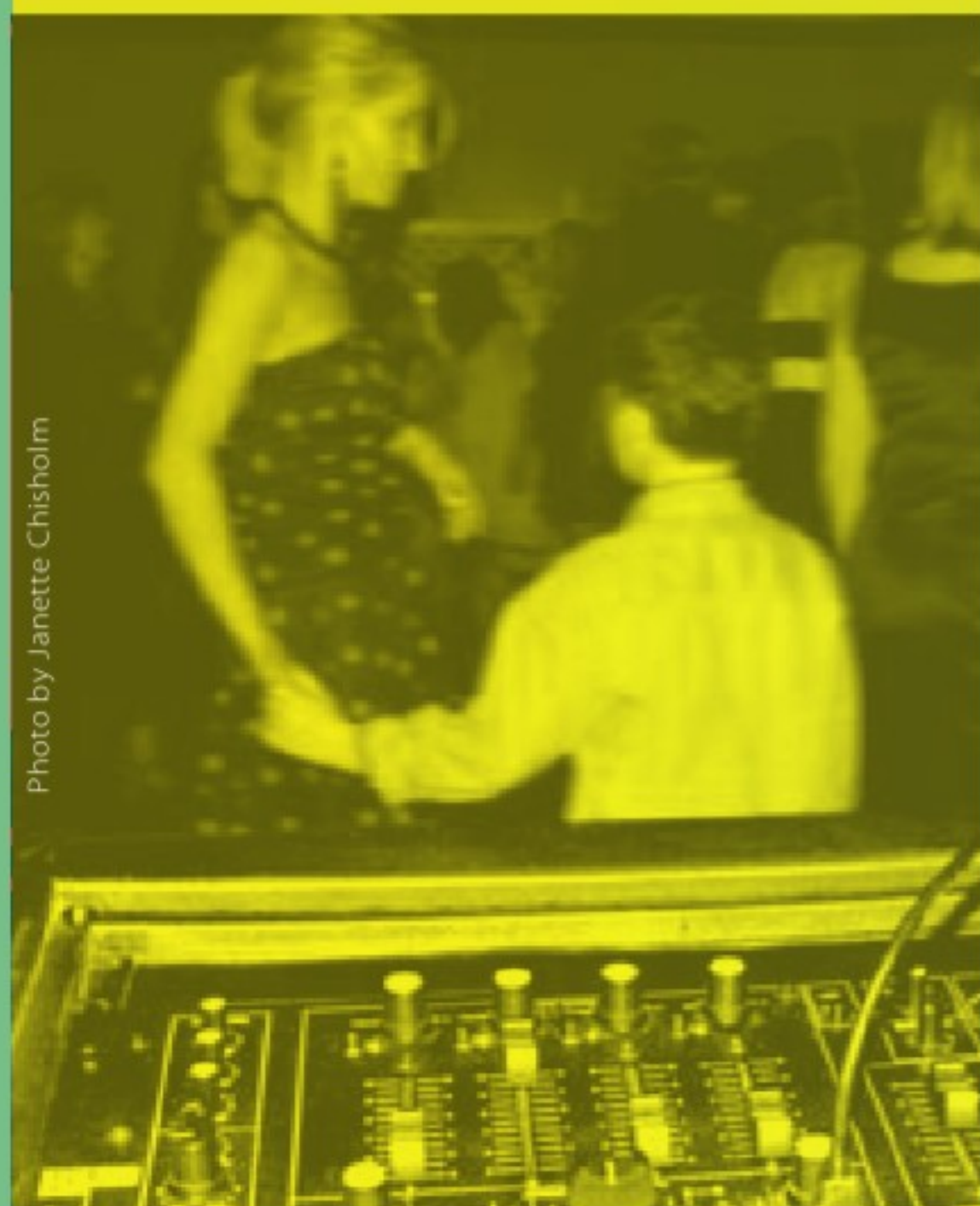
Millan says, "If a child does something cute (usually on the dance floor), I bring attention to it. The unpredictability kids add can be entertaining, and breaks the stress of everything 'being perfect.'"

Great Advice

I learned a cool trick once while DJing at a reception with over 20 pre-teens running around the room. Before the event started I gathered the children around me and with my Pioneer mixer, changed the vocal pitch of the mic. I let the kids take turns sounding like a chipmunk and then Satan. They loved it and we all laughed out loud. Then I had them raise their hands and swore them in as "Junior DJs." After the party officially started, anytime the kids got rowdy, I announced, "All the Junior DJs please come up to the DJ table." Parents tripped out when they all came running.

On rare occasions, when I notice a kid hanging out around me, I may let him or her announce a song; if they dig it then I've got an intern for the rest of the night and it can be the highlight of the party for the child...plus it's another photo-op.

Otero shares a neat trick for kids in the Grand Entrance: "We find out what cool toy they like and tell them that there is a toy waiting for them on the dance floor, so when their names are called they come out and find their toy—they concentrate on the toy and not all the big scary people yelling and applauding." He also recommends whenever you have to talk to



CHILDREN?

Kids present a golden opportunity to show your clients that you can get everybody, ages 2 to 100, involved in your events."

– Manny Otero



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a child that you "make sure you kneel down [to their level] so you take away a huge intimidation factor."

Keep 'Em Safe

"The biggest thing a DJ needs to keep in mind when very young kids are present is SAFETY," says Stephanie Severson with A Perfect Party Mobile Music based in Del Cerro, California. It's a point well worth remembering.

"When doing games at a mitzvah where small ones could be injured," she continues, "the DJ needs to make sure they aren't going to be trampled by over-zealous teens. Also parents aren't always watching their four-year-olds who may and often do wander onto dance floor at the wrong moment." Desiderio also has a warning for school events: "Throwing prizes out into groups of school kids (like sticker tosses) is a sure menu for chaos. And teachers will freak out; they like things orderly."

They'll Eat You Up

When it comes to teenagers, if you're not prepared to deal with the junior and senior high school aged kids, they will eat you up. And heaven help you if you aren't up-to-date on current music. Best bet is to have a request sheet for them to write down songs they want to hear. But, I never, repeat, NEVER play any songs brought up to me that I'm not familiar with—it's just not worth upsetting the school staff or parents.

Another trick I learned works great when boys gather around you and start bugging you to play something inappropriate. I get on the

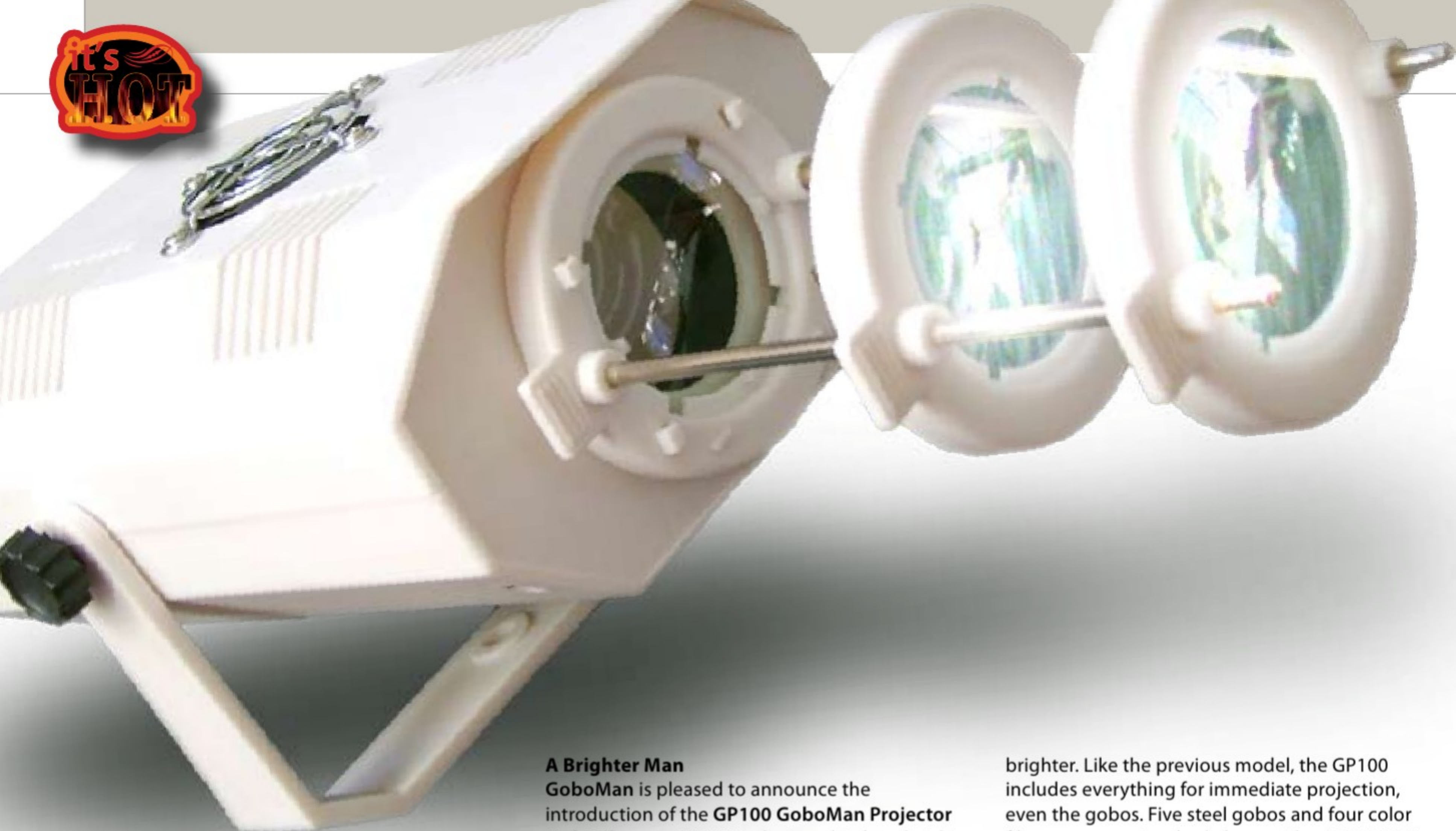
microphone and announce: "I told you guys to quit asking me to play Britney Spears!" That shuts them up real fast.

For my own safety and sanity at school dances, I always look for a way to create a physical barrier between me, my equipment and the kids, to prevent crowding. Tables work great. And speaking of tables, some parents come prepared for kids at weddings with a kid's table that includes things for them to play with and/or craft activities. Millan also likes the kid's table idea, but looks out "for kids laying on the dance floor coloring with crayons...and crayons rolling across the floor."

Severson says the limbo contest works well for very young kids, but when they're competing against older kids, "make sure you have a prize for each of the age groups because the two-foot-tall kids will always win!"

The bottom line, according to Jones, regarding DJing around kids? "Only do a kid's party if you have some of your own. Parental experience is a must. They're incomprehensible otherwise."

However, sometimes parents can be more trouble than their kids. At a recent elementary school sock-hop, some of the parents started bugging me to play songs that THEY wanted to hear. I stopped everything and on the mic explained to everyone that they had their music when they were kids...but now it was their kids' time to dance. Sounds like another yute movie starring Kevin Bacon. ■



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A Brighter Man

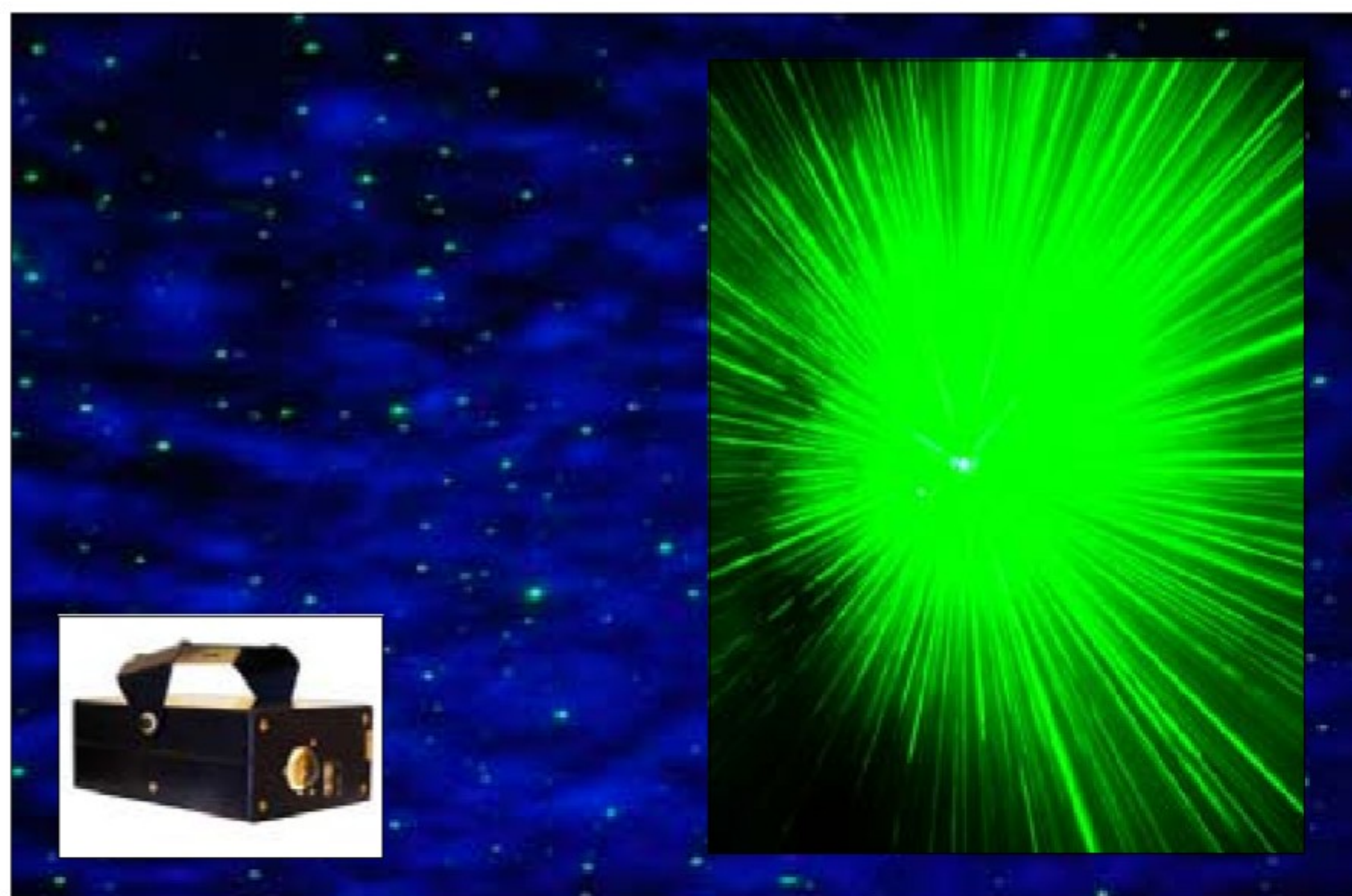
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It was **one of those**
moments when I
wished I had
 brought my own
video camera.

Smoke, Smoke, Everywhere

By Anthony B. Barthel

I imagine a movie set where you float across the room into the arms of your waiting prince and trip the light fantastic as 300 of your closest friends and family members look on. That's a beautiful vision and it's entirely possible to do. Well, you don't actually float but given the right combination of fog technology and imagination, you come pretty darned close.

This was the idea I shared with a bride who had a Cinderella-like vision for her wedding and loved the idea. The photographer and videographer were on board with the idea and we had the whole thing planned to perfection.

Devil in the Details

The funny thing about utilizing fog is that an increasing number of hotels are prohibiting the use of this stuff for a variety of reasons. Some claim that it affects asthmatic guests and don't want the liability. Some fire-detection technologies get tripped by fog, causing a false alarm at the local fire department. Do this enough times and the local fire folks are going to start sending you a bill. In some cases, it's a substantial bill.

Because of these restrictions and the fact that many hotel personnel have no idea how certain combinations of technology will affect their property, I always test anytime fog is requested by a client. In many cases, I try to dissuade the use of fog to enhance lighting fixtures—a common technique—but the use of fog was actually a part of the vision for this bride, so we decided to go the extra mile.

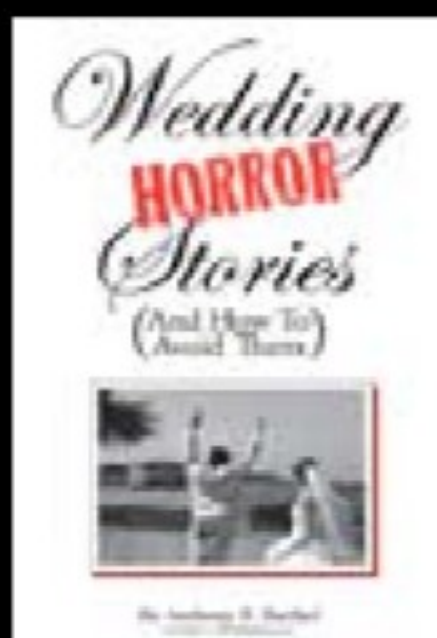
The first part of this was clearing the use of fog with the hotel property. There are a number

of different ways of generating fog and some are more healthful to guests and compatible with fire-alarm technologies than others. Since the hotel in question wasn't sure how the fog technology I had planned would work, we decided to try it all out several days before the event.

Sure enough, no matter how much fog I ran there wasn't a peep from the fire-alarm system. I went literally overboard with the fog machine, creating a haze that would put a bad day in San Francisco to shame, and still there were no bells.

The Inside Story

This story is excerpted from Tony Barthel's new book, *Wedding Horror Stories (And How to Avoid Them)*, just published by ProDJ Publishing and available at www.prodjpublishing.com or other online booksellers. He is already working on a second book of wedding tales, so if you have a story you think is "book-worthy," go to www.MyGreatWeddingStory.com to share it.



Even the hotel staff was amazed at just how foggy the room was; you couldn't see from one table to the next—yet the fire alarms didn't utter a peep.

A Storybook Ending, Almost

And so it was with complete confidence that I planned to have our bride glide across the same fog, this time ultrachilled so it would lie on the floor, giving her the appearance of gliding across the clouds.

To complete the effect, we relit the room with a blue cast to give it a cloudlike appearance. It was truly beautiful and, as the bride made her way across the floor to her waiting prince, it was one of those moments when I wished I had brought my own video camera. The thousand words that that description would have generated would have been something to reflect back on for years to come.

Unfortunately, the entire illusion was cut short by the stupid fire alarms blaring, the automatic fire lighting casting a sickly white glow in the room and several security guards bursting into the doors telling all 300 guests to get out. NOW.

Talk about Ruining the Illusion

No matter what protests we countered with, the security staff at the hotel insisted that everybody had to get out of the room and, as luck would have it, it was a rainy, miserable night. To say that this put a damper on the party would be like saying the fire that destroyed the Hindenburg created a slight alteration of people's travel plans.

So what was the cause of this whole thing? Apparently, the hotel was able to turn the fire-alarm system on and off, and they had the system off the day I tried to choke it with fog during my test. You would think that they would have known this. And since I had never heard of a fire-alarm system that could be disabled, it certainly wasn't on my radar screen. ■



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